Modern

THOORAPH.

this issue

Web-Offset (Part III)

Future of Flatbed Letterpress?

LPNA Plans Convention

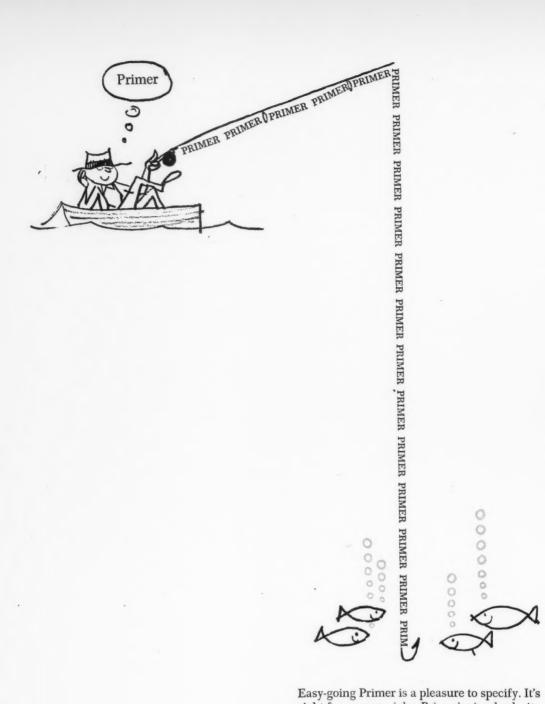
Williams & Heintz Plant

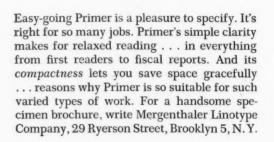
LTF Meets in New York

Customer Relations

MARCH, 1959









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There's a big difference, kiss-wise, in blankets. Some are ecstasy itself. Others promise much but fail to deliver. But, glory! glory!, everywhere they're flipping over the kiss of the Roberts & Porter Silver-Gray Tru-Dot Blanket: it is soft, receptive, smooth...yet strong, firm, and unrelentingly true. Promises a lot...

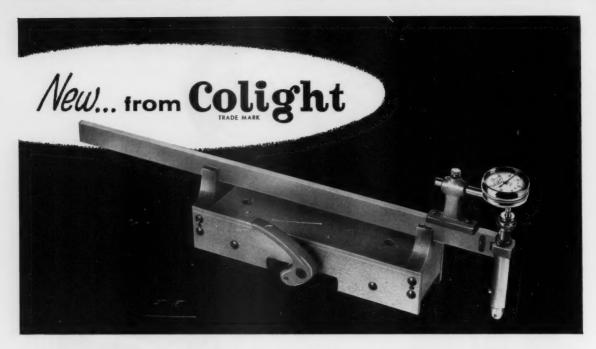
delivers a lot! " " " Solids leap up rich and full. Tones sing a chorus of soft color and muted harmony. Dots are clean and clear, faithful to life. This blanket is a pressman's dream come true. Order your Silver Gray Tru-Dot Blankets today . . . from the Roberts & Porter branch near you.



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New Magnetic Packing Gauge Gives Better Offset Quality...Longer Plate Life

Now, for the first time, you can scientifically measure the height of the printing surfaces of the plate and blanket cylinders on an offset press. You can do it easily, simply with the Colight Magnetic Packing Gauge, one of the most important technical advances in offset printing in this decade.

The pressure, or "squeeze", between offset cylinders is extremely critical. Too much pressure wears out the plates. Not enough pressure means a poor printing job. And the difference between too much, and not enough pressure is only a thousandth of an inch. That's why even veteran pressmen have difficulty in adjusting the cylinders exactly right.

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COLWELL LITHO PRODUCTS, INC.

402 CHICAGO AVENUE MINNEAPOLIS 15, MINNESOTA



1 First step in use of Magnetic Packing Gauge is to place base on blanket cylinder. Powerful magnets seat base firmly.



2 Insert bar in base slots, place feeler foot on blanket, and set gauge to "0" point. This gives base height reading.



3 Slide feeler foot to cylinder bearer. Gauge will give height of blanket. Repeat for plate cylinder surface. Total of two readings gives total height, or "squeeze" within .001 inch.



Cover

An off-the-cuff report on LTF research uc-, tivities during 1958 was given by Michael H. Bruno (right) research manager, at the annual meeting of the Foundation in New York last month. Assisting Mr. Bruno is William H. Webber, new executive director of LTF. See story, page 32.

> WAYNE E. DORLAND Publisher

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MODERN LITHOGRAPHY

VOLUME 27, NUMBER 3

MARCH, 1959

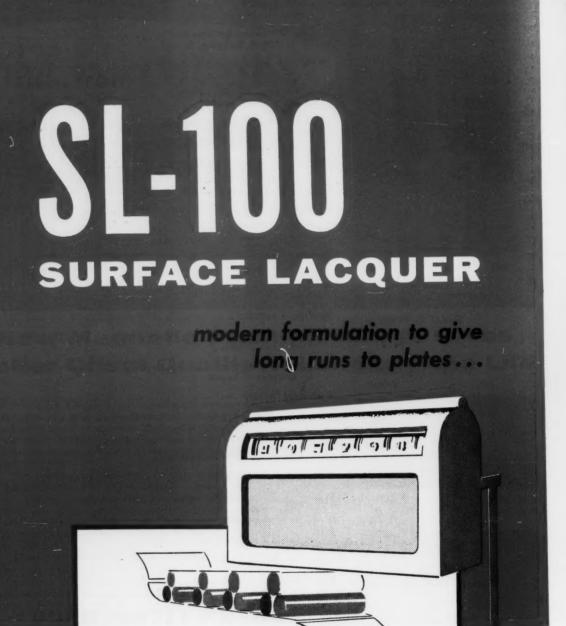
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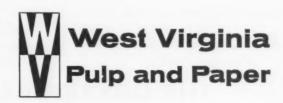
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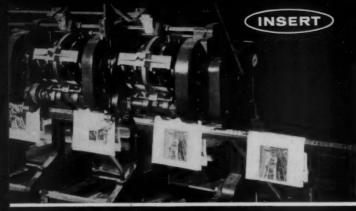
Just ask the man from West Virginia.

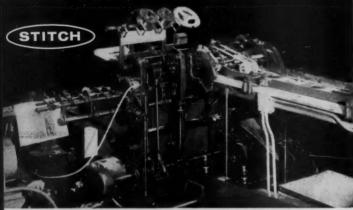
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Springhill Bond is more than just white. It's level, uniform, *crisp*. Try to pick up a sheet without making a crackling noise!

We insure excellent printing results by

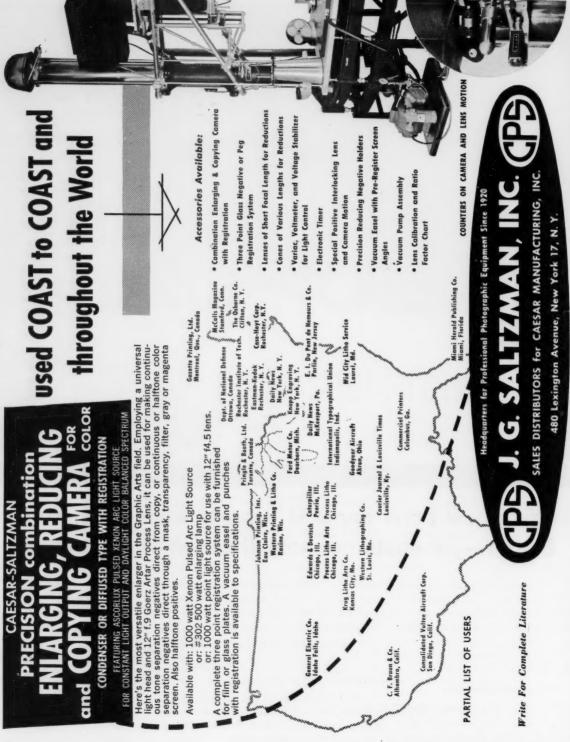
cutting a sample ream from every reel and having it tested on actual printing presses. Springhill Bond is made to order for offset and letterpress printing.

Compare Springhill Bond for whiteness, for finish, for opacity, for "crackle." We think you'll agree, you just can't offer your customers a finer unwatermarked bond.

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Look for this attractive new design. Handy "zip" openers on 8½ x 11 reams. All cartons polyethylene-lined to control humidity.



Quality Printing demands
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..and in the Hantscho factory *precision* is every day standard practice!

For example, all shaft and bearing holes of printing and folding units are bored on a modern automatic positioning boring mill, a production machine accurate to within .0004 inch, recently installed in our Mount Vernon factory. Just like the printer who purchases the best press available to cut costs and increase production, we too have installed the finest machine tools to enable us to decrease spoilage, cut manufacturing costs and give our customers the best possible press at the lowest possible price.

This investment in modern, precision production machinery is reflected in the quality of every Hantscho press... in trouble-free opera-

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Ask your Hantscho representative to point out all the quality building and precision features of Hantscho presses. Compare it with any other press...you'll agree that Hantscho offers more value for your equipment dollar.

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The new multiple head Lawson Hi-Speed Drill gives you unmatched speed, accuracy and production. Drills...or drills and slots in one operation...two or more holes in a full $2\frac{1}{4}$ " lift of paper in just 2 seconds! Heavy duty, fixed table construction keeps paper in perfect alignment. New, simplified, wobble-free drill heads are brought down to the work for fast precision production.



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2	42" x 50"	54" x 62"	3200	11/2
3	50" x 60"	62" x 72"	4200	11/2
4	60" x 80"	72" x 92"	4800	2

Check these advantages:

- Removes all hazardous fumes at their source—no odor in shop and offices.
- Table at convenient working height.
- Exhaust slot removes contaminated air through slot all around
- perimeter of working area at high velocity.

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- Processing of plates on an everlasting smooth surfaced slate slab.
- Large heavy duty ball-bearing type built-in suction blower operates quietly.
- Increases production.

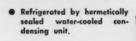
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Available with attached wash sink and negative

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	Style	Film Size	Space Req.		
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popular sizes	No. 2	26" x 30"	39" x 93"		
	No. 3	30" x 40"	49" × 105"		



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Edwards Brothers lithographed and bound over 2,125 titles last year, including text books, technical manuals, year books, reprints, and many other types of literature. One of the most productive printing firms of its type, this progressive company now operates in a brand new ½-million dollar building, at Ann Arbor.

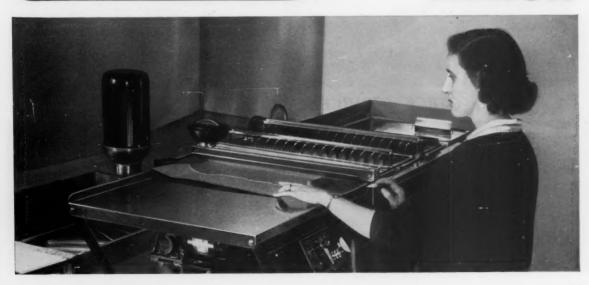
Described as "indispensable," their new Lithoflo Processor now produces 25% more negatives . . . all of superb, uniform quality . . . than previous methods had produced, while saving better than 10% on chemical consumption!

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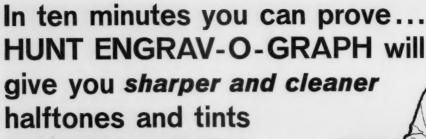
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Make this simple test

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2 On your next camera job, shoot an extra negative for your test.

3 Cut the negative in half, notch for identification, then run one half through your regular developer, one half through the Engrav-O-Graph developer. Keep time and temperature the same for both developers.

of a standard gray scale. Both halves were developed for 2¼ minutes at 68°F. Note the complete absence of halation in the film developed in Engrav-O-Graph.

Fix and dry both test strips the same way. Then rejoin the negatives on your light table and examine the dots in identical areas with the most powerful magnifying glass you have. The microphotographs above show you what to look for. Notice that the shadow dots are harder, the highlight dots are cleaner and sharper in the Engrav-O-Graph developed portion of the negative.



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Roy Hansen appreciates the faster negative production and extreme accuracy of the Rutherford precision camera.



says George Thompson,

Superintendent Lithoplate Dept., Rand McNally & Company,

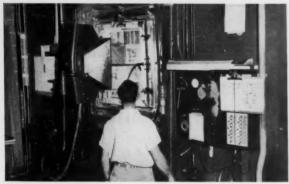
Kenneth W. Nemes turns out smooth, evenly-coated plates consistently with the rugged, functionally-designed Rutherford plate whirler.

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One reason you take few wrong turns when you follow Rand McNally maps is the extreme accuracy used in printing them. Maps must be clear and easy to read. Colors must register exactly so that important detail is never obscured. That's why Rand McNally depends on Rutherford equipment for precision reproduction in both map printing and book publishing. Mr. Thompson is well pleased with the speed and ease of operation of Rutherford equipment too . . . and he's thoroughly convinced that Rutherford's reputation for durability is well-deserved.



Karl Zorn likes the all-steel Rutherford vacuum printing frame because it is rigidly constructed, easy to maintain.



Rutherford photo-composer's smooth, motor-driven negative positioning is the key to the extremely accurate plates made by operator Ed Trybula.

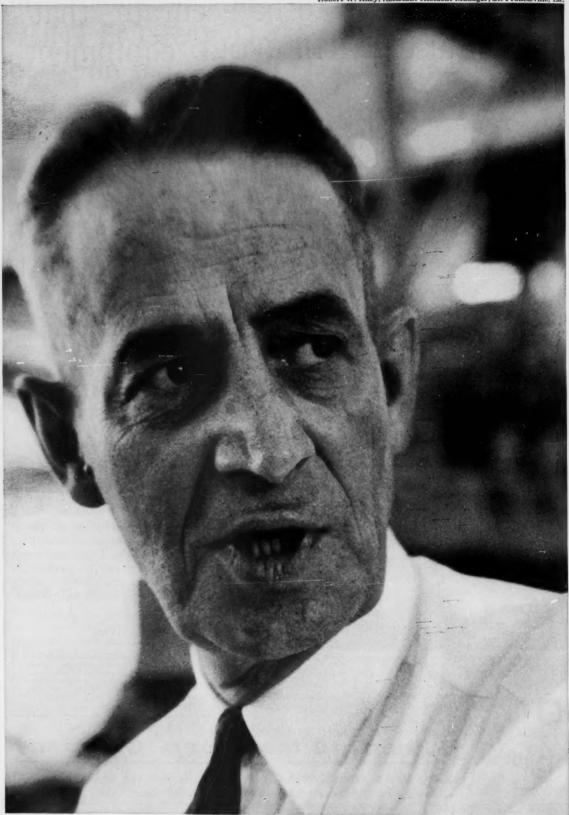
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moment in the life of Riley

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That's why it will be a big moment for Bob when he gives the signal at St. Francisville, Louisiana, for the start up of the "Delta King"—the first all new coated book paper machine of its kind in the country. A Crown Zellerbach first, this giant machine combines the advantages of the roll coater with the remarkable leveling action of the trailing-blade coater on the machine, in one continuous operation.

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quality printing papers, with an extraordinarily level/smooth surface, at non-premium prices.

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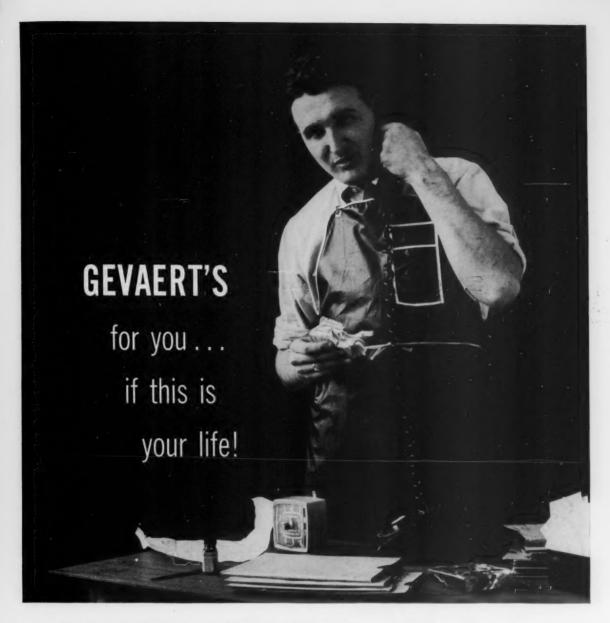


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LITHOLINE ORTHO 0 8 PLATES—Belgian glass, coated with high ortho emulsion. Extremely fine grain. Highest contrast. High silver content for halftones of intense sharpness, even density and opacity, unsurpassed dot etching. Best plate for photo lithography, photo template work.



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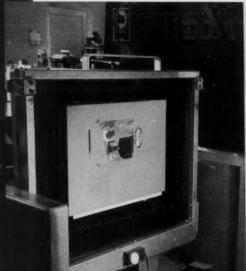
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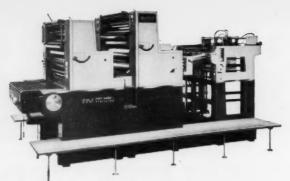
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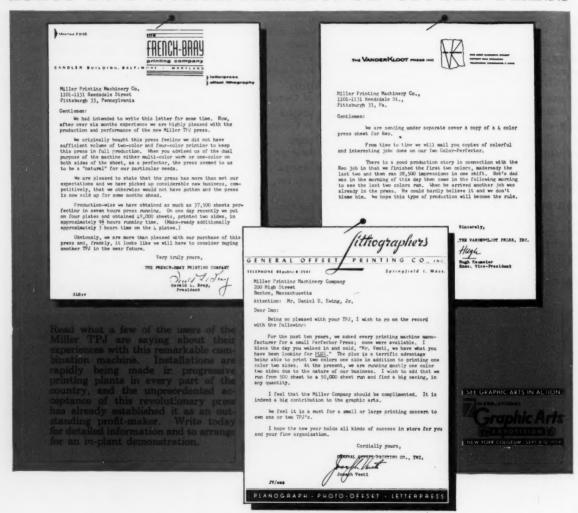
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EDITORIALS



The Dilemma of LTF

A FAMILIAR character in 20th Century America is the naive dowager who breathlessly trundles to her friendly family doctor every month or so and requests, nay demands, that he give her ailment the advantages of that miracle drug she read all about in last month's *Readers Digest*. The doctor, long since inured to these assaults, calmly tells her that the medicine in question still is in the testing stage, and anyway, isn't suitable to her particular illness.

Research men in every field are plagued by the person who wants a quick and easy panacea for all his problems. In our industry, the Lithographic Technical Foundation often is a bit reticent about announcing its findings on a given material or technique, lest some brash lithographer—even as the lovable lady—see in these findings a cure-all for his troubles with dampening, scumming or whatever.

The Foundation is constantly on the horns of a dilemma, revolving about this feeling: how to get the results of its work into the hands of the man at the bench without leading him to believe that by so following LTF recommendations, all his worries will be behind him.

In its continuing appraisal of this dilemma, LTF members at the annual meeting in New York last month indicated that the Foundation's research projects have been, without exception, commendable, but that perhaps a little stronger public relations program is needed to let the dues-paying LTF members and others in the industry know what is going on in Glessner House more frequently and with greater emphasis.

"We're not publishing enough bulletins and newsletters," suggested one member. "We're not making enough noise."

"The Foundation needs to get closer to its membership," said another.

"Some way or other must be found to make lithographers aware of the very valuable work going on in the LTF laboratory, and help them apply it in their day to day operations," commented a third.

These are not just idle statements, for LTF soon will implement them with an enthusiastic public relations committee recently organized under the chairmanship of John Kronenberg. As reported elsewhere in this issue, Mr. Kronenberg said his committee has formulated 11 suggestions for disseminating the findings of the Foundation. Among the suggestions are a frequent newsletter (perhaps six issues a year) giving short reports on topics of interest to the trade; promotional literature, including booklets and articles; exhibition of LTF material at trade shows; a departmentalized Research Progress, with issues devoted solely to one topic (with the suggestion that the information be passed on to the man in the shop who is most concerned); and a questionnaire to members asking what they like, dislike, about LTF services.

William H. Webber, LTF's new executive director, is well aware of the possibilities of good public relations. He urged the board to issue more preliminary reports on research without waiting until projects are complete. "Industry should have a better understanding of what LTF is and what it amounts to. We must explain, that with a limited budget, we must spend our money in areas of maximum efficiency. Some of the most important work we have done has been to provide the basic research which has enabled cooperating suppliers to translate our efforts into usable products."

Modern Lithography strongly supports these suggestions, the more so because they are so long overdue. It is symptomatic of the Foundation's need for better public relations that, while the letterpress industry was making rumbling noises about starting a real research program of its own, the LTF suffered a net loss of 50 members last year, and this at a time when the research team was more produc-

(Continued on Page 137)

LTF Sees 'Banner Year' in '59, Plans Public Relations Program

THE year 1959 could be a banner one for lithographic research, Michael H. Bruno told members of the Lithographic Technical Foundation last month. Mr. Bruno, who is research manager of LTF, made his prediction at the annual members meeting of the Foundation at the Lotos Club in New York, Feb. 17.

"This year looks even more promising than 1958," he commented. "We are confidently looking for a breakthrough in dampening, an instrument for measuring quality, improved pigments and a step up in sponsored research."

Mr. Bruno's remarks were made at the conclusion of an off-the-cuff summary of LTF research activities for 1958, which will be reported formally, and in full, at the LTF Research Committee meeting in Chicago March 11 and 12. (See the April ML for a full report on this meeting).

Elected to head the LTF for the coming year is William H. Bulkeley as president, succeeding Andrew Donaldson, Jr. Serving with Mr. Bulkeley will be Charles F. Roberts, vice president; George C. Kindred, treasurer; and Robert T. Wolff, secretary.

Six directors also were elected to the LTF board.

One of the highlights of the membership meeting was a long discussion on the need for improved promotion of LTF activities, so that the industry may make better use of the developments at Glessner House. The consensus was that not enough material, such as newsletters and interum reports, is being published, and that the Foundation "is not close enough" to its members. "We need to make more noise,"

one member advised, "since most members tend to judge the effectiveness of an organization by the amount of mail they receive from it."

These comments were brought into focus by John L. Kronenberg, chairman of the public relations and membership committee, who said his newly organized group had been discussing the need for improved public relations.

Public Relations Suggestions

Mr. Kronenberg presented these suggestions to the executive committee:

- 1. Send out a newsletter (perhaps six issues a year) giving a short report on research and other activities of LTF
- 2. Develop more promotional literature on the LTF books and audiovisuals, and use "fewer gimmicks."
- 3. Exhibit LTF material at trade shows.
- 4. Publish an annual report, together with a complete roster of members
- 5. Redesign Research Progress along departmental lines, with each issue (perhaps only one or two pages) devoted to one subject, the publication to be directed to the man in the shop who is most concerned.
- 6. Publish a five-year plan for research. (An idea offered by the research committee)
- 7. Enlist board members and others in promoting membership in the Foundation. Review the dues structure with an eye toward seeking wider financial support from the lithographic industry.
- 8. Send a questionnaire to members, asking what they like, and what they dislike, about LTF services.

Mr. Kronenberg's report was well received by the group. William H. Webber, the Foundation's new executive director, told ML after the meeting that he thinks improved public relations is one of the group's most pressing problems.

Meeting Highlights

These were some of the other highlights at the meeting:

- The LTF operated well within its income in 1958, ending the year with a credit of \$1,500.
- The 1959 budget calls for increased expenditures for both research and education.
- The board will be increased to 36 members and the executive committee to 12, pending final approval of this plan.
- President Bulkeley presented an engrossed resolution of thanks to outgoing president Donaldson, and Mr. Donaldson presented a similar resolution to his predecessor, John F. Perrin.
- The lithographic industry increased its financial support of LTF in 1958 so that the year was one of peak expenditures in research and education.
- The Foundation, despite many new members and increased financial support, suffered a net loss in membership of 50 last year. This was attributed to the recession, an increase in dues and a vacancy in the executive directorship of the organization.
- Ralph D. Cole, chairman of the educational committee, summarized the work of his department during 1958. He mentioned publication of two books (on surface platemaking and black-and-white stripping); said that the department received \$32,000 from sale of publications; and did not find it necessary to borrow from the Memorial Fund, as had been anticipated.
- Charles Shapiro, educational director, said he hoped the time would come, in the next year or two, when the LTF's publications would be reasonably up to date, and his group could turn its attention to other jobs.



Research director Bruno reports on new developments. At left, William Webber.

"Instead of full-scale books, from time to time it may be advisable to prepare much shorter booklets covering particular problems," he suggested.

In his informal review of research activity, Mr. Bruno remarked that work on filters, on a redesigned Pick Tester and on development of instruments for measuring quality were the high points of the year's activities. Other research efforts were devoted to process color techniques, lights for color separation, plate desensitizers, improvement of the Nicohol treatment, work on anodizing zinc to make it more water receptive, and studies of ink transfer, tinting and emulsification, ink gloss, scuffing and effect of humidity on paper register.

'Bread-Board' Model

He showed a photo of a "breadboard" model of an instrument for measuring quality right on the press and told of preliminary experiments with continuous tone reproduction by lithography. These last two projects, he emphasized, still are in very early stages of development, and no conclusions — even tentative — can be made in regard to them. The Foundation conducted nine technical forums last year, before an audience of approximately 3,500. Sixteen two-day seminars at Glessner House were attended by a total of 150 industry members. (These special concentrated sessions are usually limited to 10 persons.)

Elected to four-year terms on the board were Herbert Brod, Lutz & Sheinkman, New York; Richard B. Knight, Livermore & Knight Co., Providence and William E. Zabel, Jr., Zabel Bros. Co., Inc., Philadelphia. Reelected to four-year terms were Mark Collins, Smith Lithograph Co., Ltd., Vancouver, B. C. Canada; Elliott Donnelley, R. R. Donelley & Sons, Chicago; and Ernest F. Wuthmann, Schmidt Litho Co., San Francisco.

Directors who were succeeded on the board are Theodore F. Greifzu, Graphic Arts, Inc., Philadelphia; Mr. Donaldson and Mr. Perrin.

Attending the meeting were 25 members of the Foundation.★

Flatbed Letterpress?

By John W. Rockefeller, Jr.

J. W. Rockefeller, Jr., and Associates Short Hills, N. J.

THE year 1958 was an eventful one for flatbed letterpress. American Type Founders had discontinued the manufacture of the famous Kelly Press. In September, a closed circuit television symposium on letterpress held in New York attracted an audience of more than 2,500. A little later (the decision was announced in early January, 1959) the Miehle Company, Div. of Miehle-Goss-Dexter, stated that, at the end of 1959 it would abandon the manufacture of several flatbed letterpress models-presses which in a bygone era had constituted the backbone of many pressrooms.

If there appear to be inconsistencies in the sequence of these events, it is simply a little matter of non-sequitur. The fact that 2,500 people attended the letterpress forum hardly denotes a desire to get into, or continue in, letterpress, any more than a record turnout of interested attendance at a lecture on polio or arthritis indicates a wish to acquire either.

We are inclined to suspect that what motivated the attendance of many, was to learn, not how to get into flatbed letterpress, but how to get out of it. If our suspicions are well founded, they were amply rewarded, for it should be noted that the application of most of the products exhibited was not confined to flatbed letterpress but took in other methods of printing production, in particular, rotary letterpress.

It is an unfortunate fact that, except for the production of newspapers, large circulation periodicals and a few other printed specialties, the rotary letterpress has been virtually unknown among commercial printers.

As a consequence the term letterpress usually conveyed to the average commercial printer a single conceptflatbed letterpress. The printer has frequently been the unsuspecting victim of masses of statistics purporting to show that his flatbed equipment was not as out of date as offset competition made it appear. These statistics almost invariably grouped rotary letterpress (including newspapers) with . flatbed, all under the single classification letterpress, to prove that "most printing is still done by letterpress" and to underline, incidentally, that old adage of Wall Street which recognizes the existence of "liars, damn liars and statisticians."

Who says that the flatbed letterpress is dead? Why the people who say the same thing about the hansom cab; the people who have never seen the line of those picturesque vehicles outside New York's Hotel Plaza. To the best of our knowledge, at least 90 percent of bank check imprinting is done by flatbed letterpress. You can probably say the same thing about the tops of cold cream jars and lead pencils. Even most of the printing of publications of limited circulation may be produced by flatbed letterpress for some time to come - but don't bet on it. Runs of 2,500 dress pattern envelopes are being produced in four colors by web-offset!

There will, in all likelihood be a place for flatbed letterpress printing, just as there is, in New York's Central Park, a place for the hansom cab. As a major factor in the production of general printing, however, the question "What is going to become of it?" has been supplanted by "What is go-

ing to take its place?". Let's take a look at some of the candidates.

Rotary Letterpress

In estimating the future of rotary letterpress, we must give thought to one of the serious disadvantages of flatbed letterpress that exists in rotary letterpress as well. We have, to be sure, got rid of the reciprocating motion of the press bed and form and gone into the smoother rotary motion of the typical newspaper press. This is a piece of equipment, the operation of which I had the opportunity to observe at close range 12 years ago, when I was engaged by the American Newspaper Publishers Association to investigate the possibilities of research in improving the physical appearance of the newspaper. This was perhaps the first study of its kind.

I may best bring out the drawback in rotary letterpress by dragging out my tired old metaphor of the exasperated man in the hat store, who, after some difficulties, explains to the clerk that he didn't come in to have his head fitted to a hat but to get a hat to fit his head!

Figure 1 shows ideal conditions for letterpress printing under which all surfaces of stereotype and blanket meet at the pitch line and travel at the same speed. Since Hoe invented the rotary press in 1847, this condition has never been achieved and in newspaper presses, at least, seldom approached.

To begin with, stereotypes in a single plant may vary in height by as much as .015". When they are locked on the press, under the action of centrifugal force, they may lift another 1/32" off the cylinder. Some of these

inaccuracies may well be inherent in our present methods of making mats and stereotypes. How are these inaccuracies corrected? The - perhaps oversimplified, but essentially honest, answer - is that they are not corrected. (The head, in this case can be shaped to fit the hat.) They are tolerated by the practice of using a soft blanket that will conform to the high spots on the form and squeezing up until the lowest surfaces of the form are made to print as shown in Fig. 2. Here we have, at most points of contact, an inked surface that is traveling at a different speed from the paper on which it is printing. The result is smudge and that bug-a-boo of the newspaper business "first impression offset."

Figure 3 shows a blanket cylinder used in some of the tests made in connection with the aforementioned ANPA study in 1946. Various packings were used, including spring steel, aloxite and Spherecote, to gain some knowledge concerning the nature of "first impression offset."

Can the drawback of rotary letterpress be overcome? Since it is simply one of precision of manufacture and methods, we are confident that it can and will. Who is not familiar with that catch phrase "No Springs, Honest Weight"? It is perhaps 981/2 per cent base canard, but there is a microscopic element of truth in it. The famed Norden Bombsight of World War II depended for its functioning on a helical precision spring which, as the measuring element in an anaeroid barometer, proved accurate under all conditions within better than .0005". That was more than 15 years

Who will contend that we cannot achieve a corresponding accuracy to-day in the dynamic radius of a combination plate and press cylinder? Certainly no one who has seen some of the results obtained in relief printing from shallow etched magnesium plates. It would seem that the problem is largely one of maintaining uniform contact and pressure between a fairly hard form roller and form at high speeds. Certainly the rotary web press as we know it today, with or without bearers, is not the answer to a print-

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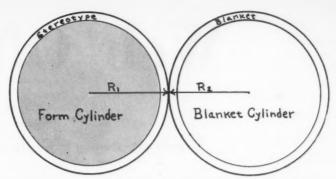


Figure 1—R₁ = R₂ so all surfaces of the stereotype and blanket are moving at the same speed. There is no slippage. This ideal condition is never realized in a letter-press operation.

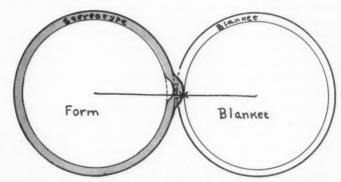


Figure 2—Because of variations in the height of the stereotype and because centrifugal force has caused it to lift off the cylinder, R¹ now is greater than R² and the surface speed of the stereo is greater than that of the blanket at the point of contact. This will result in some smearing and oval shaped dots in halftones.

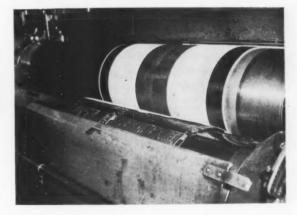
er's prayer nor the logical successor to flatbed letterpress, but with certain modifications — dynamic balance, precision bearings and thin shallow etched metal or plastic plates, who knows?

Gravure

Gravure, like offset, possesses the advantage of keeping the two surfaces, the inked and the inking, moving at the same speed. It depends on physical depth rather than screen for tonal effects and, finally it utilizes a quick drying inexpensive ink. Web-gravure possesses another advantage over weboffset. The impression cylinder is an idler driven by the printing cylinder itself. It must, of necessity, travel at the same speed regardless of size. The "repeat" of the press can be altered by changing the gravure cylinder alone, making for a very flexible press.

The quick drying, inexpensive ink (Continued on Page 131)

Figure 3 — Blanket cylinder used in ANPA study in 1946. Various packings were used, including spring steel, axolite and Spherecote.



Web Offset

By John B. Scouller Camden, Ark.

Part III: Buying Press Accessories

IN addition to the "extras" which are purchased from the web press manufacturers, the buyer of a web-offset press usually purchases other items in order to make his press more flexible, to improve the quality of his work, and to make the press safer and easier to work on.

Buying these extras for a web-offset press can become as expensive as buying the extras for a new Detroit super eight. The procedure followed by most owners is to buy them as the need arises. However, items like drying ovens and cooling sections should be planned, if not purchased, when the press is bought. Naturally the type and size of the attachments needed on a small, unit-type color web are different from those needed on a larger press. Further, a publication press being used for newspaper and throwaway work will have different requirements than a press being used to produce heat-set four-color work.

For example, a well known daily newspaper printing web-offset has put a row of heat lamps on its publication press to assist the drying of the offset news ink. To cite another example, the web press at the Web Research Laboratory at Rochester Institute of Technology is equipped with a public address system so that the head pressman who is located near the delivery end of the long, four-unit press can make his instructions known to his crew adjusting the units, web tension, etc.

The purpose of this article is to bring to the attention of the prospective web-offset press buyer some of these attachments. Naturally no attempt will be made to evaluate

This series of articles on web-offset is directed primarily to the many printers and lithographers who are considering purchase of a web-fed offset press or are interested in this type of printing. Although many specific answers and suggestions are given, the articles are not intended to be solutions to technical problems that the present web-offset owner might be experiencing.

The author is a graduate of Carnegie Tech's School of Printing Management and is currently with the Hurley Co., Camden, Ark., which has just installed a two-unit web-offset perfecting press for publication work.

the various products. To help you get additional information, a brief listing of manufacturers of the equipment mentioned is given with this article.

1. Warning Device

Perhaps the first item to consider on any web press which requires a crew of two or more is a warning device. A high speed web press is a potentially dangerous piece of equipment. The press crew must be alert to these dangers.



Warning horn mounted above the web-offset publication press to warn the crew when the press is about to be jogged. It is wired into all of the stop buttons on the press.

The usual safety features are provided by the press manufacturers. But during the makeready cycle, part of the crew will be working on different parts of the press, often hidden from the view of the others. One man may be putting on plates, another changing the rolls, another changing over the folder. It is therefore essential that, in order to avoid an accident, each member of the crew'knows when another member intends to jog the press. To accomplish this, some sort of a bell, buzzer, or horn should be installed and wired into the electrical system of the press.

A practical method is to wire a horn to the stop button. Then before the press is jogged, the stop button is punched and the horn sounds. This alerts the remainder of the crew to the fact that the press is going to be turned over and permits them to remove tools and prepare themselves. If the press is going to be run in reverse, the stop button is hit two times and the anticipated action is made known to the whole crew. This saves shouting, misunderstanding, and helps to promote safety.

2. Fire Extinguisher

Another piece of safety equipment is the fire extinguisher. This item should always be supplied if the press is equipped with any type of ink drying equipment. The CO₂ type is the least messy and the best for this application.

3. Static Elimination

Whenever one material makes contact and then separates from some other unlike material, the electrical balance of the two materials is upset and static electricity is generated. If the materials are good conductors and can gain or lose the charges necessary to bring them back into electrical balance, the static does not last long enough to be noticed. Unfortunately this balanced condition does not always exist.

A web-offset press seems to be a rather efficient generator of static electricity. This electricity will at times get so great that small neon bulbs can be lighted. Static reduces the productive output of the press by causing sheeter jamups, poor folding and web control, and by shocking the fly boys and other members of the crew. This shocking can be severe enough to prevent them from doing their duties effectively. Jumpy motions caused by being shocked also can increase the accident rate.

To eliminate this bothersome static, the press should first be well grounded to water or steam pipes. This will permit a flow of electrical charges between the press and the ground. A No. 9 wire makes a good ground conductor.

The next step is to make the web of paper into a good conductor so that it will lose the charge it has acquired by touching the parts of the press. Dry paper is a poor conductor; damp paper is a good conductor. Thus, humidification will lessen the static trouble. Neither wet nor dry air will conduct electrical charges well, but a web passing through air of high relative humidity has a chance to increase its own moisture content and become a better conductor. It is the moisture in the paper and not the moisture in the air that reduces static. Unfortunately it is not always possible, desirable, nor economical to have high humidity in the press room. Also, as the web speed increases, high humidity is not sufficient to remove the static generated at these higher speeds.

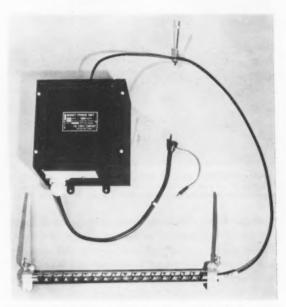
Another method is to ionize the air around the web so that the air will become a conductor and the electrical charges on the web can be neutralized by the free electrical charges in the ionized air. Tinsel, wire brushes, fine wire, metal bars with fine teeth connected to high voltage, gas flames, infrared heat, utraviolet light, radioactive materials, and X-rays can be used to ionize the air.

Both radioactive materials and static or ionizing bars are used on web presses. The use of radioactive materials is very simple and permanent; it requires no wiring. The unit containing the radioactive materials is mounted in such a position that the electrical charges radiated by the radium will hit the web and neutralize the static charges on the web. These units must be kept clean of dust and dirt and must be located so that the press crew does not come dangerously close to them at any time.

The static or ionizing bars are perhaps more popular since less danger is involved. These are bars of varying diameters, containing fine metal points connected to a high voltage, low amperage power transformer. The transformer supplies to the points the current necessary to ionize the air around the bar. The bars are positioned near the web and thus neutralize the static charges on the web.

The manufacturers of static eliminating units work closely with press owners in order to provide the correct number, lengths, sizes and types of units, and to insure that all safety precautions are taken.

But even the best static eliminating unit cannot permanently free the web from static. It can only remove the



Simco static eliminating unit. This type employs high voltage current to ionize the air around the static laden web. The small light indicates when the unit is working.

static on the web at the time the web passes near the unit. If, after passing the static eliminating unit, the web is again charged with static, then another static unit is needed. That is why web-offset presses may require several static eliminating units.

The static units requiring electrical power can be wired into the press so that they will operate only when the press is running. The radioactive type operates all the time. Neither type should require much attention from the pressman other than keeping it clean.

4. Ink Drying Equipment

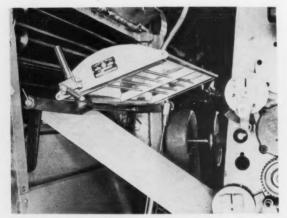
The next problem the web-offset printer faces is ink drying. A web press operates at high speeds—not giving the ink much time to set up or dry. Also many web-offset presses have deliveries which produce a complete product. This requires that the ink be dry by the time the web reaches the delivery. Rewinds also require dry webs.

Presses running newsprint don't have much trouble. Offset news ink is available which permits press folding without affecting density and smoothness of the ink film. The quality obtained on some web-offset presses printing on newsprint without heat is really outstanding.

On many of the smaller webs the ink drying problem

is met by formulating a very fast setting ink that will be compatible with the slower web speeds and the uncoated stocks run on these presses. The new types of offset inks recently put on the market should be of great help to this type of web-offset printing.

But on some of these smaller webs heat is often needed to assist drying. The usual procedure is to install infra-red



Herbert Parabolic "Glo" Heater (Infra-red) raised in the off position to prevent scorching the web on Hamilton web-offset press. When press starts, heating unit swings down close to the web.

heaters over the web to supply the intense, concentrated heat needed to help set up the ink and prevent offsetting.

These heaters are designed and wired so that when the press is started the heater is automatically lowered or swung into position over or under the web to supply the heat. When the press is stopped, the heat turns off and the unit is backed off or swung away from the web to prevent scorching.

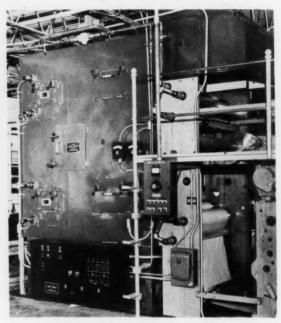
When more heat is needed than the one unit can provide, units can be grouped. Or, the units may be placed in an enclosure to prevent the hot air from escaping. These ovens have doors which also open when the press is stopped.

Another approach is taken on large publication presses running coated stocks. Here the ink has no chance to be absorbed by the paper. The ink lies on the surface of the coating and must be dried by evaporation. In order to do this, a heat-set ink is used.

This type of ink has a solvent which will flash evaporate at a predetermined temperature. When the ink is heated to this temperature, the solvent in the ink evaporates, leaving the pigment on the surface of the paper. The web is then run around hollow steel rollers which are filled with circulating cold water. This prevents the web from becoming brittle after being heated and cools the web. But most important, it solidifies the soft ink on the sheet and thus prevents smearing or offsetting. Thus, through a combination of intense heating and cooling, coated stock can be successfully run on web-offset presses at high speeds.

To apply this intense heat—700-1000°—gas fired ovens are available. These ovens have jets of gas that provide

the necessary heat, automatically controlled doors to retain the hot air, blower systems to drive off solvents, and ventilating systems to get rid of explosive fumes. Their designers have made them very automatic in operation. Once the pressman has determined his heat requirements for a particular job, he sets his controls on the drier. Then he purges the oven. He now can forget the drier and concentrate on the printing units and delivery of his press. The drier will automatically begin to function when the



Offen multi-stage gas drier for heat-set work. Notice the panel with controls for drier and indicating lights at bottom left. Small control box at right operates the press. The cooling section is on the right. The small white valve at the top center of the drier controls the water. When the press is started, this valve opens to allow water to circulate in the cooling rollers.

press is started. It will close the doors, bring the burners into position, ignite the gas, and maintain the correct heat as the press is accelerated. When the press is stopped, the gas is turned off, the burners swing away from the web, and the oven is cooled to prevent the web from being scorched.

None of the excess heat gets into the press room which makes for pleasant working conditions when using such high temperatures. The photo of the gas drier gives some idea of its size and complexity.

Gas oven driers are of various designs and sizes. The type and size you will require will depend on the type of work, number of webs, number of colors to be printed on each web, web speeds, and type of stock to be run. The drier is an important part of any press which will be used for heat-set work and should be purchased with great care and with a view for future expansion of the press. Also, the cooling section should be bought only after future press expansion and press speeds have been discussed in great detail with the manufacturer. A cooling section or drier of inadequate capacity can become a limiting factor on your press.

5. Split Fountain Printing

Split fountain printing is of course not restricted to web-offset. Sheet-fed offset and both sheet and rotary letterpress have employed this technique for more effective use of color. Some firms make it a specialty and produce very colorful work.

There are two general methods. One is to divide the ink fountain with a separator of some sort but to let the the ink mix on the rollers. This produces a rainbow effect in which the two colors mix to make a third color. To control the effect, the press must be washed up.

The second method is to use fountain dividers to keep the inks separated in the fountain. Some method must also be employed to keep the inks separated on the ink



Baldwin agitators keep ink flowing smoothly in ink fountain which has been divided for split fountain work. Note the fountain divider, The ink separator is not shown.

rollers so that there is no blending. This can be achieved by cutting the ink rollers or by decreasing the oscillation of the rollers and using a special ink separator which takes the ink off the rollers at the point where the two colors would mix. Two of these separators together with two fountain dividers can be used at this point to do a more effective job and thus permit the printing areas to be closer together.

This second method is of greater interest to web-offset users, especially for publication work. Often advertisers will require different second colors in their advertisements. Since the number of second colors is limited by the number of press units, the split fountain technique may be used to gain additional color capacity.

For example, suppose four advertisers wanted different second colors on their advertisements. To achieve this with one blanket-to-blanket unit requires that both ink fountains of the unit be divided. This means that each blanket cylinder of the printing unit will now be capable of printing two colors, or the whole unit can print all four colors.

The number of splits which can be made in each fountain depends on whether one or two of the separators is used for each split, the amount of ink each of the different advertisements will require, and the printing width of the advertisements. You must plan for some non-printing space between each page being printed in a different color of ink. This helps keep the inks separated on the printing plate to avoid the rainbow effect.

To accommodate the color separators, the press must be equipped with bars to hold the separators in contact with the ink rollers. The separators themselves attach easily to the bars and so can be transferred from unit to unit as imposition requires.

6. Ink Agitators

Many web presses are equipped with ink agitators to keep the ink in the fountain mixed to assure uniformity of color and mixture, to keep the ink from backing away from the fountain roller, and to free the press crew from



Baldwin ink agitator attached to the ink fountain. This unit has its own electrical controls and operates even when the press is stopped, insuring that the ink will be mixed when the press is started up again.

having to stir the ink by hand. These devices attach to the back of the ink fountains. There are two types. One type employes a cone which moves laterally along the ink fountain. As the cone is moving from side to side, it is also rotating, forcing the ink down to the fountain roller. Additional cones can be added for split fountain work.

The second type has a bar which oscillates with a short stroke. Attached to this bar are metal paddles or blades which create a wave action in the ink and keep it stirred. This type can also be used for split fountain work, since the blades or paddles can be moved or removed to accommodate the fountain dividers.

7. Water Systems

Not only do web-offset presses eat up huge quantities of paper and ink in a day's time, they also consume large amounts of fountain solution. To supply this, many web-offset presses are equipped with water bottles which keep the water fountains filled to a predetermined level. This is the same type bottle that is used on sheet-fed presses.

On larger webs, having several fountains, a central, circulating fountain solution system may be used. Many of these are assembled by the press owner, although there is a highly efficient commercial model on the market.

It consists of a covered stainless steel tank to hold the mixed solution, a circulating pump to pump the solution to and from each of the separate fountains, a filter to keep the solution free from dirt and sludge, and a system of tubing, valves and fittings to take the water to the fountains and back to central tank and control the level in the fountains.

Such a central system saves the press crew a lot of

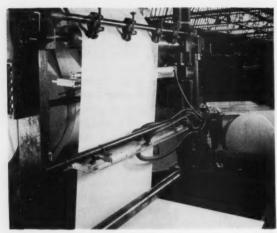
work and eliminates the possibility of a fountain going dry. However, since each fountain will be supplied with fountain solution from the central tank all will have the same pH. This may not always be desirable.

8. Web Cleaners

One of the main problems which web-offset has in running newsprint is linting. Free fibers and slitting dust come off the web and attach themselves to the blanket. This prevents the blanket from giving a good transfer. Gradually the lint works up onto the plate and further reduces the quality of the print. This condition may get so bad that the blanket will appear white instead of black.

The brand of paper or the use of dull slitting wheels by the mill may be the major cause, and certain inks will make the condition worse. One side of the web may lint worse than the other. All of these factors must be worked out to hold linting to a minimum.

One device which some web owners are using to help combat this problem is the web cleaner—a version of the



Oxy-Dry web unit cleaning both sides of the web. The air-vacuum unit is on the right. Air, which is blown into the cleaning head at two pounds pressure, loosens the dirt and lint which is removed by 48 pounds of vacuum.

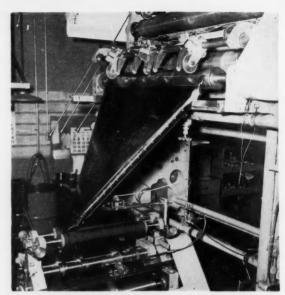
sheet cleaner. This is a vacuum cleaner which sweeps the web and removes any loose lint and fibers before the web reaches the printing units. One type uses a blast of air with a suction; the other has a pair of brushes.

The amount of dirt and lint these units will remove is amazing but they do not seem to be in themselves the complete cure to linting on web-offset presses.

6. Pasters

One of the many features of the web-offset press is that it delivers a press-folded product. This means that very little if any additional bindery work must be done. Often the signature needs no additional work done to it. Sometimes the signature needs to be inserted, stitched, or trimmed.

There are times when a customer will want his signature pasted rather than stitched with wire. To do this a paster is needed. This device is attached to the folder of the press. It consists of a stainless steel tank to hold the paste, a



Closeup view of the former folder of a web-offset press, showing an H & M Paster which has been attached. Note the small needle nozzles and adjusting valves. The paste is pumped to the nozzles from a central source.

pump to pump the paste to each of the nozzles, nozzles attached to the folder to supply a line of paste at the folds of the signature, and an electrical system to tie the paster into the press.

When the press starts, the pump supplies the paste to the paste needles. These needles contact the paper lightly and apply a very fine, even line of paste. The needles are held in place with a bracket which has a two-way adjustment. Each needle is controlled by a valve located behind the former so that one or all of the needles can be used at one time for signatures having different numbers of pages.

The press delivers a signature which is pasted together and needs only to be trimmed.

10. Bundler

When buying a web-offset press, the lithographer usually tries to find the weak point in the design of a particular press that is going to limit the speed of the press and hence the production he will be able to realize. It may be the drying capacity, or the cooling rollers, or the folder, or some other point. When the press is put into operation



Stobb stacker and bundler attached to a four-unit Hantscho weboffset press at the factory, prior to shipment to the customer. The signatures come from the press folder delivery and are carried up to the table where a pile is formed. When the pile is long enough, the fly boy pushes the pile to the left hand part of the machine where the pile is compressed into a bundle and tied.

it is often found that the press and its attachments have been designed for the speed desired but that the fly boys at delivery of the press just can not keep up with it.

A stacker and bundler has been invented and placed on the market to assist in this problem. It puts the signatures into compressed bundles so that they will be easier to handle and store and to keep then in good condition so that they will feed better on bindery equipment.

The stacker and bundler takes the signatures from the delivery tapes of the folder, puts the signatures in an upright position and forms a pile on a table. When a pile of desired length has been formed, the fly boy inserts a board and slides the pile of signatures to the compressor end of the machine. There compressed air takes the free

air out of the bundle of signatures and the bundle is tied with rope, wire or steel strapping. The tied bundle is then put on a skid ready for storage or for keeping the signatures in good shape for the feeders or inserters, stitchers, etc. Meanwhile the stacker and bundler has formed another pile that is ready to be bundled. Thus, only one fly boy is needed to handle all the signatures that the press can deliver.

11. Flying Paster

The web-offset printer often borrows attachments which other types of printers use. An example of this is the flying paster. Flying pasters are quite common in the newspaper (Continued on Page 137)

Buyers Guide for Equipment

Additional information on the products described in this article may be obtained by writing directly to the manufacturers of these products at the addresses listed below. The author has attempted to make this list complete, but if anyone has been omitted, please inform the editor and a supplementary list will be published with a future article. The list is arranged in the order in which the equipment is discussed in the accompanying article.

- 1. WARNING DEVICES
 Any loud horn or buzzer will do.
- 2. Fire Extinguisher Regular CO₂ type is best
- 3. STATIC ELIMINATING UNITS

Gas Flame Type

Craig Corp., 143 West 20th St., New York 11.

Static Eliminator Co., 236 Centre St., New York.

Metal Brush Type

Western Brush Co., 215 So. Western Ave., Chicago 12, Ill. Needle Points (activated by high voltage)

Chapman Electric Neutralizer Co., PO Box 268, Portland

Herbert Products Inc., 74-32 Jamaica Ave., Woodhaven 21, N. Y.

The Hewson Co., Inc., 443 Broad St., Newark 2, N. J. The Simco Company, 920 Walnut St., Lansdale, Pa.

Radioactive Type
U.S. Radium Corp., 535 Pearl St., New York 7

Oxy-Dry Sprayer Corp., 1134 W. Montrose Ave., Chicago 13, Ill.

4. DRYING UNITS

Gas Heaters

Herbert Products Inc., 74-32 Jamaica Ave., Woodhaven 21, N. Y.

Infra-Red Heating Units and Ovens

J. E. Doyle Co., 1220 W. Sixth St., Cleveland 13, O.

Herbert Products Inc., 74-32 Jamaica Ave., Woodhaven 21, N. Y.

Edwin L. Wiegand Co., 7500 Thomas Blvd., Pittsburgh 8, Pa.

Gas Fired Ovens for Heat-Set Inks

Dryer Electric Corp., 164-66 Wallabout Street, Brooklyn 6, N. Y.

Fred'k H. Levey Co., 4901 Grays Ave., Philadelphia 43, Pa.

B. Offen & Co., 29 E. Madison St., Chicago 2, Ill.

Cooling Rollers

Individual press manufacturers and some oven manufacturers.

5. FOUNTAIN DIVIDERS

The Dayton Rubber Co., Dayton 1, O. (also makes color separators)

The Printing Machinery Co., 436 Commercial Square, Cincinnati 2, O.

6. INK AGITATORS

Ortleb Machinery Co., 3818 Laclede Ave., St. Louis 8, Mo. William Gegenheimer Co., Inc., 80 Roebling St., Brooklyn 11. N. Y.

7. WATER FOUNTAIN LEVEL

William Gegenheimer Co., Inc., 80 Roebling St., Brooklyn 11. N. Y.

H & M Paster Co., 10070 N. Mercer Way, Mercer Island, Wash.

8. WEB VACUUM CLEANERS

The J. E. Doyle Co., 1220 West 6th St., Cleveland 13, O. Oxy-Dry Sheet Cleaner Corp., 1134 West Montrose Ave., Chicago 13, Ill.

9. PRESS PASTERS

Acumeter Co., Newton Lower Falls, Mass.

H & M Paster Co., 10070 North Mercer Way, Mercer Island, Wash.

10. STACKER AND BUNDLER

A. R. Stobb and Son, 2120 Northwestern Ave., P.O. Box 126, Racine, Wis.

11. FLYING PASTERS

Major newspaper press builders, also

Cline Electric Manufacturing Co., 3405 W. 47th St., Chicago 32, Ill.

12. ELECTRONIC EQUIPMENT

Cline Electric Manufacturing Co., 3405 West 47th St., Chicago 32, Ill.

Electric Eye Equipment Co., 1938 E. Fair Child St., Danville, Ill.

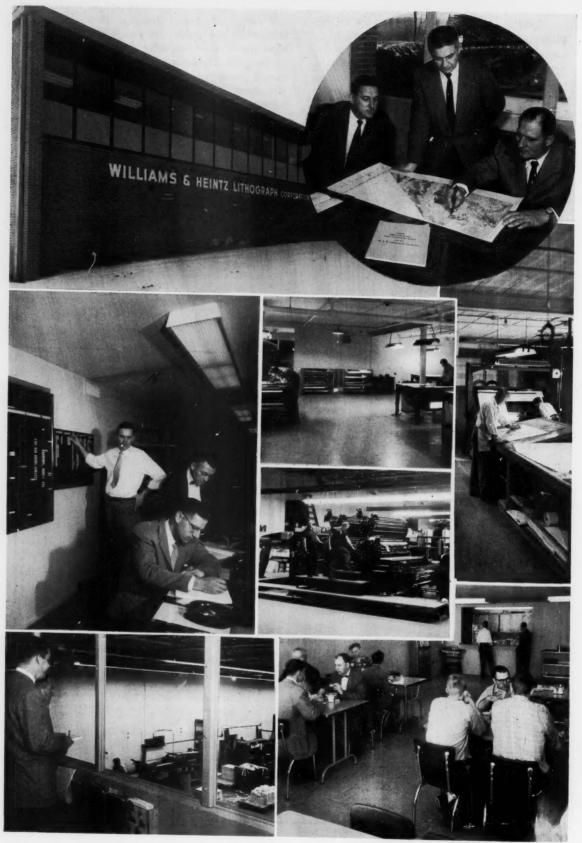
Huck Co., 37 Wall St., New York 5, N. Y.

Korthe Engineering Co., 9353 Seymour Ave., Schiller Park, Ill.

National Laboratories and Mfg. Corp., 112 Greenwood Ave., Midland Park, N. J.

Photoswitch Div., Electronics Corp. of America, 1 Memorial Drive, Cambridge 42, Mass.

Puglist-Dutro, Inc., 117 W. 9th Street, Los Angeles 15, Cal. Stanford Engineering Co., Salem, Ill.



42

New Williams & Heintz Plant

incorporates five major design features which assure
efficient production and best use of space. Company
feels detailed planning was worth the effort involved

By Michael J. Geary
Washington Correspondent

MOST recent Washington area lithographic firm to make the move from the crowded city to a new and modern suburban plant site, is Williams and Heintz Lithograph Corp. The company was founded in 1927 by John M. Williams and Louis F. C. Heintz, who left government employment and set up shop with one small press and a firm business policy. . . . "We resolve to produce only the finest in lithography carefully planned, meticulously produced and delivered on time."

The success of this policy is evident in the company's new plant, a modern and functional building, with 27,000 square feet of floor space, at 8351 Central Avenue, in Washington's Central Industrial Park, a suburban industrial area under development.

"The whole idea of the plant," president William Heintz, son of one of the founders, told ML, "is to improve the already high standards of our firm. Today's competitive market won't permit inefficient layout or machines."

To effect the move Mr. Heintz and his department heads arrived at five major considerations necessary for the design of the new plant:

1. The building should be large enough to house present equipment

and any other that would be purchased in the next 10 years.

2. The plan must be expandable so that it will take care of growth over a 20 year period.

3. The building must be completely air conditioned with a minimum of space utilized for heating and cooling and the system must be operative without need for a licensed engineer.

4. Design must be planned so that straight line production can be maintained with a minimum of lost motion.

5. Lighting should be such that conditions will be uniform for both day and night operation.

Scale Models

To these basic requirements, specifics for various departments were incorporated into the initial building plan. Wooden model blocks, cut to scale of furniture and equipment, were fitted into a three-dimensional model of the proposed building. This package was then presented to the architect who ruled out basic errors and submitted modifications consistent with space requirements and building economy as well as modern design.

The architect pointed out that the most economical building is one that is perfectly square since it yields the most cubic volume per square foot and in construction allows uniform dimensions for steel and forms.

It was decided that since offices, camera, plate and stripping departments did not require the overhead space needed for press-room, bindery and storage areas, the most economical plan would be to locate the offices over preparatory departments.

In utilizing this plan it was later

found that ceiling height for press, bindery and storage could be reduced by two feet and still allow sufficient overhead space. By raising the floor of these departments, considerable cubic footage was saved that would have otherwise required air conditioning and heating. The result of this change is a split level building interior with access to the raised area by means of a slightly graded ramp.

The building completion and plant moving dates were coincided by careful planning to insure minimum slowdown in production. A new 58" Harris-Seybold press was installed in the new plant while its counterpart in older equipment was being dismantled at the old location and shipped to the factory for re-building. Another press from the old site was installed in the new press room and started operation along with the new Harris, while the balance of the press room and other plant equipment was being dismantled and moved. The new Williams and Heintz building was formally opened last December.

Design Is Successful

Here is how the new plant has incorporated the five design features expected of it:

1. & 2. There is sufficient office space to allow double the force now employed. The camera, plate and stripping departments can be expanded to handle twice the present press capacity. The press, bindery and storage departments also have room for expansion and can easily be enlarged by building onto the rear, where there is enough land to double the size of the building and still retain a parking

(Continued on Page 127)

Scenes in the new Williams & Heintz plant. At upper right (circle) William Heintz discusses a map with Leonard Litkowski and David Godfrey. Left photo, second row, shows Russell Whitney, plant superintendent, at board, setting up schedule with Richard Heintz and Albert Huff. Lower left photo shows view of bindery from the production center.



Harry Grandt



Hugh Adams

Roberts & Porter Issues Booklet About Company

MUCH has been said and written about the need for management to treat employes like human beings, not as pieces of operating equipment nor as numbers on the payroll. While everyone seems to agree that this approach is a sound one, and the only really effective way to carry on a wholesome management-employe relationship, few companies—particularly in the graphic arts—ever get around to doing it.

One noteworthy exception is Roberts & Porter, Inc., which this month is issuing to all its employes a modest little booklet entitled "Inside Roberts & Porter." Everyone in the lithographic industry is familiar with this prominent supplier of materials and equipment, which has been serving the trade for 62 years. It is to be assumed that the firm's employes know quite a bit about the company and its policies too, but just to be sure, and by way of presenting a little of the background of the company along with the obvious comments about profit sharing, accident and sickness benefits, life insurance, medical benefits, vacations, hiring and firing, working hours and other general information, Robert & Porter has prepared the 24-page booklet for

the R&P organization and their families.

"Roberts & Porter was founded the year the Klondike Gold Rush began," the story starts. "It was 1897—100 years after an obscure Bavarian actor-composer by the name of Alois Sene-felder scribbled his laundry list on a piece of stone and chanced upon the happy discovery that led to lithography." (The fact is, Senefelder was

looking for a cheap way to reproduce music, but who are we to spoil a good story?)

The narrative goes on to tell about the Spanish-American war, the annexation of Hawaii and subsequent Japanese wrath, the prominence of bicycles, a marvelous development called "Ypsilanti Underwear," and the growth of patent medicine companies, who were doing some mighty big advertising, much of it with lithographed cards and posters. (There were 410 litho plants in 29 states, the booklet states.)

In Chicago in 1897, Charles Roberts and Fred Porter bought out the Henry Greim Litho Roller Works and set up a partnership under the name the company still carries. The Greim firm had been founded in 1857, so R&P's roots actually go back more than 100 years.

The company was incorporated in 1910, after Mr. Porter had dropped out. Capitalization was set at \$10,000, consisting of 100 shares at a par value of \$100. Items conveyed to the new corporation in payment of stock were, among other things, leather valued at \$3,100 and molleton valued at \$2,300. The story traces the company moves, to the present location (555 W. Adams St., Chicago) in 1950, and the opening of 12 branch

(Continued on Page 119)

Roberts & Porter executives and branch managers who attended branch managers' meeting in Chicago last month. Standing (l.r.) Frank Blechta, Milwaukee; John Dougherty, Cincinnati; Raymond Rogissart, Detroit; Robert Press, Baltimore; Kenneth Mills, Jr., Los Angeles; Herve Surrey, Jr., Kansas City; Ernest Fischer, San Francisco; Ned Gross, Cleveland; Fritz Soennecken, Philadelphia. Seated (l.r.) Theodore Randall, Boston; August Ruppel, New York; Walter Mueller, treasurer; Harry Grandt, president; Herve Surrey, Sr., vice president; John Skahill, general sales manager.



LPNA Plans Big Convention

Greenbrier site of 54th meeting; attendance of label group and 9th Lithographic Awards dinner are expected to swell registration

THE state of commerce, industry and trade in today's economy will be discussed by two experts at the opening session of the 54th annual





Rideout

Richards

convention of the Lithographers & Printers National Association, April 13-15, at The Greenbrier, White Sulphur Springs, W. Va.

The featured speakers, who will keynote the convention opening on the morning of April 13, are George M. Rideout, vice president, Babson's Report, Inc., who will discuss "Boom, Bust or Explode—An Economic Appraisal"; and James P. Richards, former U. S. ambassador, who will talk on "Domestic Trade, Prosperity and Foreign Commerce."

They will be preceded by Lester E. Oswald, LPNA president, who will give a report on the progress of the association during the past year. Mr. Oswald will discuss several recent developments, including the association's change of name and the merger with the Label Manufacturers National Association.

Mr. Rideout, LPNA reports, has made a careful study of the lithographic industry, particularly from the angle of finance and investments. He is expected to make a valuable contribution to the knowledge of plant management and its position in the overall graphic arts industry.

Mr. Richards, who is president of The Tobacco Institute and a member of a South Carolina law firm, served as a congressman from 1933 to 1957. He was chairman of the Foreign Affairs Committee for five years, and was also chairman of the Joint Congressional Economic and Military Study Mission sent to Europe in 1951.

A delegate to the United Nations in 1953, he was appointed special assistant to the president, with the rank of ambassador, in 1957.

The convention's second business session, on April 14, will include discussions on sales management, labor relations and financial matters. The concluding day's session will be concerned with the election of directors and a talk on technical trends in the industry.

One of the innovations at this year's convention is a Lithographic Awards Competition dinner for the winners in the 9th annual Competition. Winners will receive certificates of award from Mr. Oswald.

The Label Manufacturers division will hold a reception and dinner for its members on April 12, preceding the formal opening of the convention. Plans are presently being made for a series of meetings for the Bank Stationers' Section. The annual golf tournament will be held April 15.★

NEXT MONTH: Complete program, Other special features



Newly elected officers of Lithograph Manufacturers Association are William R. Mc-Keighan (left) Saml. Dodsworth Prtg. & Staty. Co., Kansas City, president-treasurer, and Gabriel Kaelin, (right) Courier-Journal Lithographing Co., Louisville, vice-president-secretary. The men congratulate W. R. Skinner, vice president, Buxton-Skinner Prtg. & Staty Co., St. Louis, who was named honorary life board member of LMA.

LMA Discusses Magnetic Inks

Lithograph Manufacturers Association hears reports on E-13-B code at annual convention in St. Louis

> By Mildred Weiler St. Louis Correspondent

ONE of the largest audiences in the 53-year history of the Lithograph Manufacturers Association, Inc., heard the latest reports on magnetic inks at the annual meeting of the group in the Chase Hotel, St. Louis, Feb. 12-13. LMA is an association of check and bank stationery lithographers.

The two-day program, with a program centered on bank automation and the magnetic ink character recognition system, attracted check printers from 19 Midwest and Eastern states.

Check printers around the country just recently accepted the type font known as E-13-B for use with magnetic inks.

E. T. Shipley, Wachovia Bank & Trust Co., member of the American Bankers Association technical committee on the mechanization of check handling, told the group that printers and lithographers must understand encoding techniques in order to produce a commercially acceptable product that will satisfy technical equipment.

The 10 billion checks a year which banks are handling today is expected to reach a total of 20 billion in the years to come. That is one of the reasons the ABA recognizes the need to mechanize accounting systems, he said. An ABA booklet, explaining



Sample of a check lithographed with magnetic ink and the recently approved E-13-B

the system, and what the banks will expect from check printers, will be ready for distribution both to bankers and printers very shortly, he added.

Unlike the punch card code system now in use on some checks, the magnetic character code can be used on various paper grades and in a rather wide range of check sizes, as listed in the new ABA booklet.

Also included in the booklet is a list of terms used in connection with magnetic character printing.

The LMA members were told that magnetic inks may open a big market for lithographers. Mechanization and code standards on statements, deposit slips, and many other forms will unquestionably follow bank checks, it is believed.

During the changeover, however, when bankers are installing electronic equipment, and redesigning their checks, the litho salesman will be called upon to answer many questions about the process. How well he is prepared to accept this responsibility, the LMA members were advised "can be the means of keeping check printing in the print shop and out of the bank."

In December, ABA announced acceptance of the E-13-B as the common machine language for checks in magnetic ink, climaxing a cooperative study of five years by electronic equipment companies and typographers.

Magnetic ink, too, is a product of combined research by ink manufac-

The Addressograph-Multigraph Corp. demonstrated its No. 1278 offset press at the convention.

The unit will, in one run, imprint depositor's name, address, account number, serial number and the encode (the characters in E-13-B type) on bank checks in magnetic ink.

Lively questioning from the floor followed a demonstration run of checks on the equipment.

It was stated that ink buildup with magnetic inks is objectionable because it may increase the electronic signal.

In answer to another question, it was stated that encoding is not recommended for multifold checks because the surface is too "mushy."

W. A. White, manager of the Multigraph Product Planning division of Addressograph-Multigraph demonstrated the use of the Loop Tester and Osciloscope. A strip of magnetic characters clipped from a printed check Nomenclature

These terms will be standard with all five electronic machine companies for use with magnetic encoded checks:

FORMAT — Refers to placement of characters on a check.

SPACE—Refers to alignment (right to left) of characters.

CHARACTER DIMENSION — Size and shape of characters.

IRREGULARITY — Saw tooth or fuzziness in excess of permissable range.

Void—A term denoting absence of ink in either large or small spots.

EMBOSSMENT—Term used to indicate impression. If too heavy it can lead to trouble.

EXTRANEOUS INK FRONT—Specking or splatter.

EXTRANEOUS INK BACK—Splatter or speck on back of document which can be read by machine.

Uniformity.—Coverage of ink within a character.

SIGNAL LEVEL—Amount of electronic impulse.

Skew-Relationship of the character to bottom edge of check.

are stripped onto a tape and placed in the loop tester. An electrical impulse then is flashed on a small screen. If the letter or character is improperly placed or off-standard in any way, the signal will dip below the mark set for normal.

E. D. Spina, project engineer for International Business Machines Corp., showed LMA members how they test their work by use of a comparator chart used with an Optical Compara-

tor. The comparator projects the image or character 50 times (see photo) on the screen, which is about 12 inches in diameter, for examination.

Mr. Spina also demonstrated a plastic gage which helps determine if the encoded line is within the proper space.

A film on Photopolymer Printing Plates (Du Pont) and a discussion on cost accounting by Frank R. Somers, CPA, of Dayton, comprised the Friday morning session.

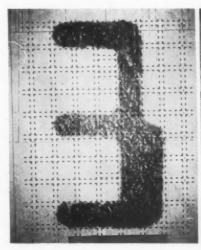
J. B. Hill, who was meeting chairman, retired as president-treasurer of the organization. He remains on the board of directors.

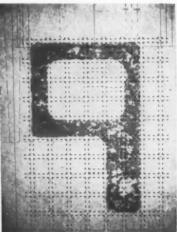
Elected to head LMA were Wm. R. McKeighan, Saml. Dodsworth Printing & Staty Co., Kansas City, president-treasurer; and Gabriel Kaelin, Courier-Journal Lithographing Co., Louisville, vice president and secretary.

W. R. Skinner, vice president of Buxton-Skinner Printing & Stationery Co., St. Louis, whose term as board member expired this year, was made an honorary life director member of the LMA. Mr. Skinner has served the association for more than 40 years. Mr. Lewis B. Case, The Geo. D. Barnard Co., St. Louis, will fill Mr. Skinner's place on the board.

Other board members are Richard J. Clay, Marshall-Bruce Co., Nashville; Dorsey Douglas, H. Dorsey Douglas, Inc., Oklahoma City; John Hanson, Arkansas Prtg. & Litho Co., Little Rock; in addition to Messrs. Hill, Kaelin and McKieghan.*

Greatly enlarged projection of numbers in the E-13-B face readily shows that digit at left has good ink coverage, while one at right shows voids in the coverage which could cause trouble in electronic equipment. Bank stationers will use charts like these to test their reproductions.







This Morton Salt Company poster won the First Grand Award at the 27th National Competition of Outdoor Advertising Art, sponsored by the Art Directors Club of Chicago. It was lithographed by National Printing and Engraving Co. Needham, Louis and Brorby, Inc. was the agency, Robert Johnson, the artist, and Thomas Gorey, art director.

Lithographers Produce Winning Posters

THREE lithographing plants shared in the honors awarded last month in the 27th National Competition of Outdoor Advertising Art sponsored by the Art Directors Club of Chicago. The litho shops producing the winning posters are National Printing and Engraving, Compton & Sons and Gugler Lithographing Co. Morton Salt Co.'s poster on its twin pouring spouts won the top prize (gold medal) in the competition, which was judged by art directors, agency and business executives, in Chicago Jan. 26 and 27. Second prize, a silver medal, went to the Jackson Brewing Co. and third award, a bronze medal, was won by Standard Oil Co. (Indiana).

The Morton Salt Company poster was produced by Needham, Louis and Brorby, the Jackson Brewing Co. poster by the Fitzgerald Advertising Agency, and the Standard Oil Co. poster by D'Arcy Advertising Co. In addition to the three top awards, the jury selected first, second, and third winners in 16 classifications, including painted displays.

The national competition, sponsored annually by the Art Directors Club of Chicago, has a threefold purpose—first, to stimulate interest in outdoor advertising art and promote progress in the effective use of outdoor advertising; second, to provide an incentive for those who create new ideas and techniques in outdoor art; and third, to fully recognize and appropriately reward advertisers, agencies, art directors, artists and lithographers for excellence in producing designs of distinction.

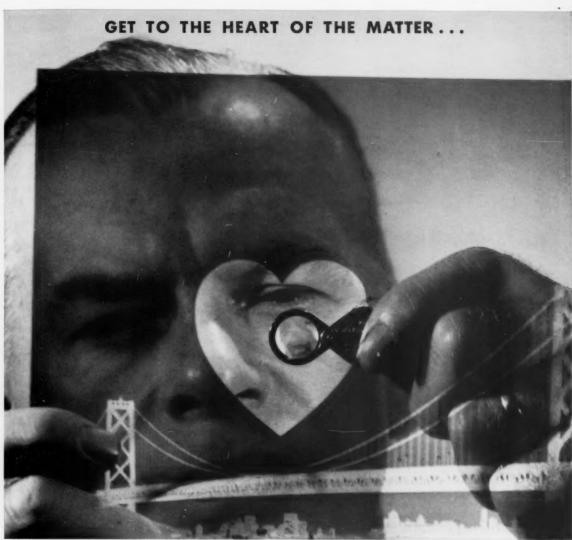
Presentation of medals and citations will be made at the Awards Luncheon, April 21, at the Sheraton Hotel, Chicago. The prize-winning designs will appear in the "1958 Poster Annual," to be published by Outdoor Advertising Incorporated, national sales organization for the medium.★



Compton & Sons produced this poster for Jackson Brewing Company, which won the Second Grand Award. Fitzgerald Advertising Agency, Inc. was the agency, Gommi Studios, the photographer, and E. W. Rector Wootten, the art director.

Gugler Lithographing Co. turned out this Standard Oil Co. (Indiana) poster, which placed third. D'Arcy Advertising Co., was the agency, Nicholas Galloway, the artist, and Donald R. Young, art director.





PLATEMAKER looks at the heart of the matter—easy printing. He finds the dense, sharp blacks and high base clarity of new Kodalith Type 3 negatives make it easier to print the job on metal.

New Type 3 Kodalith makes every job easier!

Easier work is better work! Here's why you'll find it easier to produce top-quality work when you use new Kodalith Ortho Film, Type 3:

Platemakers get clean, crisp halftones and finest line images when they print to metal. Stack up four or five Type 3 negatives and see the base clarity for yourself!

Cameramen get easier shooting of difficult copy, fewer makeovers—because of Type 3's wide latitude. Every sheet is individually inspected.

Dot etchers like it because the emulsion sticks to the base—dots etch

uniformly through the entire scale.

Strippers handle negatives more easily on acetate-base Type 3. It's easier to scribe and cut.

Managers, too, find this remarkable new emulsion makes it easier to meet day-to-day production schedules and keep costs within predictable limits.

Make your job easier! Use Kodalith Ortho Film, Type 3—on your choice of four supports: regular acetate, thinbase acetate, dimensionally stable P.B., and thick-base P.B., in all conventional sizes.

It's easy to begin! Complete printed

how-to-use-it information is yours for the asking. Ready to help you, as always, are Kodak Technical Representatives, Graphic Reproduction Technical Service Centers, and your experienced Kodak dealer.

experienced Kodak dealer.
Order some "easy does it" Kodalith
Ortho Film, Type 3, today. Or write us
for an exposed and processed film
sample, so you can put your
glass on the heart of the
matter for yourself.

Text for this advertisement was set photographically.

All Kodak graphic arts materials are made together to work together

Graphic Reproduction Sales Division

EASTMAN KODAK COMPANY Rochester 4, N. Y. Kodak



PRIDE IS THE DIFFERENCE

Manifest Bond

The economy paper with a crisp feel and quality appearance. Sturdy texture and high bulk for trouble-free press performance.

New eye-ease shade of white in four weights plus seven pleasing pastels - all quality controlled and precision trimmed.

Ask your Franchised EASTERN Merchant for samples. Or write direct.



EASTER

EASTERN FINE PAPER AND PULP DIVISION STANDARD PACKAGING CORPORATION

BANGOR, MAINE



Subscription for Salesmen Dear Sir:

We would like to enter some subscriptions to Modern Lithography to be sent to our salesmen at their homes. Your publication carries such a vast amount of helpful information that our men feel it can be more beneficial to them if they can read it at home rather than trying to give it a quick once-over at the office.

We are enclosing a list of those to receive your magazine and would appreciate your sending the bill to the company.

> P. C. Burdette McArdle Printing Co., Washington, D. C.

Other companies may avail themselves of this plan by sending four or more subscriptions at just \$2 each. Use group subscription form elsewhere in this issue.-Editor.

Likes Paschel Article

Dear Sir:

I have just finished reading Mr. Paschel's article in your January issue (Variables in Photography, page 35). Congratulations on a very excellent presentation of this problem. It certainly should do a lot of good.

Harry L. Parker. American Speedlight Corp., Middle Village, N. Y.

Thanks for your comments, Several other persons have expressed interest in this article, which was concluded in our February issue. If we get sufficient requests, reprints will be available.-Editor.

Need OPS Sheets

Dear Sir:

We are in need of a dozen Offset Press Specification sheets as reprinted from MODERN LITHOGRAPHY. The Lithographic Technical Foundation has suggested that we contact your company directly.

Can you furnish these for us?

Donna Brock, Fort Wayne Engraving Co., Fort Wayne, Ind.

The copies have been sent. These are available to other interested readers who may want to have a handy guide to the specifications of all the litho presses, as of September, 1956, when this material was published. Price is 25 cents a copy.-Editor.

Litho Schools

Dear Sir:

I would like to have information on

schools located in the southwestern or western part of the country.

A/2Cable S. Archuleta. Hq Hq Section, AAC Seattle

A list of litho schools, as printed each month in ML, has been sent, with schools in these regions checked .- Editor.

Ten Commandments

I have been trying for some time to obtain 6 x 8" glossy sheets with the Ten Commandments printed on them in color. I have written to several religious publications in the Chicago area to no avail.

Do you know of any firms that may have this item in stock or do you know the addresses of firms who might be able to help

I would certainly appreciate your help in this matter.

John L. Barrett The Album, P. O. Box 107 Momence, Ill.

Off hand, we can't recommend any printing or lithographing firm, in light of the fact that your requests to religious publications have been to no avail. Perhaps one of our readers can write to you at the address above and offer some help; otherwise, we suggest you contact a local lithographer and have the job made up special.—Editor.

Meetings

Lithographers and Printers National Association, 54th annual convention, The Greenbrier, White Sulphur Springs, W. Va., April 13-15, 1959

Southern Graphic Arts Association, 38th annual convention and exhibit, Robert Meyer Hotel, Jacksonville, Fla., April 27-29, 1959.

Eastern Seaboard Conference of the Graphic

Arts Industries, Inc., Cavalier Hotel, Virginia Beach, Va., May 7-9.

Research & Engineering Council, 9th annual convention, Sheraton-McAlpin Hetel, New

convention, Sheraton-Nork, May 18-20, 1959.

National Association of Litho Clubs, 14th annual convention, Learnington Hotel, Minneapolis, June 11-13, 1959.

9th Annual Southwest Litho Clinic, Dallas, June

9th Annual Southwest Lithe Clinic, Dallas, June 19-21, 1959.

Technical Association of the Graphic Arts, annual convention, Hotel Manger, Rochester, June 15-17, 1959.

International Association of Printing House Craftsmen, Statler Hotel, New York, Sept. 5-9.

Printing Industry of America, 73rd annual con-

vention, Waldorf-Astoria Hotel, New York, Sept. 6-10, 1959.

Label Mfgrs. Association, Park Sheraton Hotel, New York, Sept. 6-12.
7th Educational Graphic Arts Exposition, Coli-

seum, New York, Sept. 6-12, 1959.

National Metal Decorators Association, 25th an-

nual convention, Roosevelt Hotel, New Orleans, Oct. 12-14, 1959.

National Association of Photo-Lithographers, annual convention and exhibit, Hotel Muehlebach, Kansas City, Mo., Nov. 18-21, 1959.





PRIDE IS A TASTE. A savory broth. Delicately seasoned. Culmination of experiment, care and anticipation. Pride. Made of many things. The force that sets one man's efforts above another's. Just enough. Proud printers have it. Pride. The difference in Atlantic fine papers.



Cover · Bond · Opaque · Offset · Ledger · Mimeo · Duplicator · Translucent

Atlantic

EASTERN FINE PAPER AND PULP DIVISION . STANDARD PACKAGING CORPORATION . BANGOR, MAINE



PRODUCTION CLINIC



Some Thoughts on Ink Trapping

By Frank Arbolino
Plant Superintendent, Dexter Press, W. Nyack, N. Y.

In multi-color lithography it is most essential that the inks trap well. This means that the color on the first unit will lift properly and allow the successive color to lift also. The general practice is to mix the ink for the first unit with longer varnish than the ink on the second unit.

Today if you are using standard colors, most ink companies will make your ink in accordance with your rotation of colors. The difficulty seems to be in getting the exact consistency to accommodate the various kinds of paper stocks which are run on offset presses.

In multi-color work it is most essential that the inks trap well. The ability of an ink to print correctly over a wet impression can be the deciding factor in the quality of the finished job. Color strength is important because the thinner the film of ink is on the blanket, the better the inks will trap.

While it is best to use the strongest inks possible, you must consider the plate, because on light forms there is a tendency to starve the plate by running an ink film that is too thin. An ink that is too short may pile on the blanket, and as a result, trapping will be poor.

Cause of Register Trouble

Often when running coated paper (say .008 to .012 thousandths of an inch) with large ink coverage, register trouble may be caused by a variation in the tack in the inks of the different

units. Sometimes the slightest increase in the pull of the sheet will not only lengthen the around-the-cylinder circumference but may also pull the sheet slightly out of the grippers. This has been demonstrated time and again by shortening the ink while running. As the ink on the rollers became shorter in tack the printed sheets also became shorter in length and the plate or guides had to be moved to compensate for change in lay at the gripper because of the lack of pull on the sheet. In other words, the sheet requires less gripper as the tack decreases.

This being so, is it not reasonable to assume that possibly the method of varying the tack or consistency of ink for each unit on two-or four-color presses is wrong? When printing close register work on multi-color presses it is important that all units print exactly the same size; any variable may cause trouble. Therefore, why not run the press with ink mixed the same on all units?

Since our first consideration was trapping, why not reduce the ink only to a point where it will be short enough to print smoothly and yet trap properly and then use the same consistency for each of the succeeding inks?

Makeready and Blanket

The makeready and type of blanket can affect the trapping of inks. A blanket with an affinity for ink will transfer the image readily from one unit to the other without building up ink on its surface. However, a hard blanket, or one with very little affinity for ink, will resist ink to a point where it will not print unless an excess amount is applied.

Poor makeready or uneven pressure between plate and blanket may cause the ink to build up or pile where low spots occur. In such circumstances, it is not unusual to find that the image from one unit is polishing the plate of the succeeding unit to the point that it prints in the form of tint or grease. This condition necessitates the use of a stronger acid in the fountain water which eventually may cause the plate to wear.

Other Factors

There are, of course, other factors which influence the tack of ink. First of all, the ink must be strong enough in color to allow a thin film to be printed. Overcharging of the image with ink will cause it to build up or pile on the succeeding blankets.

Another cause for piling on succeeding blankets is the static present in dry weather. This static is more pronounced on the surface of the rubber blanket than anywhere else. This is an indication that the plate is running too dry. The contact at the point of printing must be sufficient to lift all the ink from the rubber at each revolution of the cylinder so as not to create an overcharge at the succeeding revolution, for this will cause the blanket to

(Continued on Page 127)



New CHEMCO TYPE-X Powerlith Film has faster emulsion speed, makes better halftones

New Type-X Powerlith has the fastest lithographic emulsion you can buy. This faster film gives superior halftones because it requires less detail-destroying flashing.

Type-X was developed in the Chemco laboratories as a result of a major break-through in emulsion research. Now, thoroughly tested and proven, it is helping to increase the profits of lithographers everywhere.

Speed is only one of the advantages of Type-X. It has very wide latitude and provides an ex-

tremely hard dot. The very high orthochromatic character of Type-X makes possible maximum speed, efficiency and economy regardless of the lighting source used. It is particularly recommended for halftone exposures where both quality and high speed production are important. It is a perfect companion for regular Powerlith film which is well suited for line work.

Type-X is available in a full range of roll and sheet sizes. Ask for a demonstration in your plant... see what it will do for you.



CHEMCO PHOTOPRODUCTS COMPANY, INC. Main Office and Plant—Glen Cove, N.Y.

Atlanta

Boston

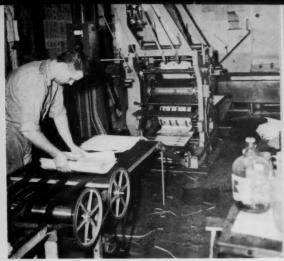
Chicago

Dallas

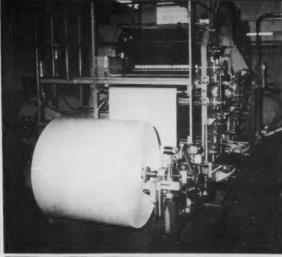
Detroit

New Orleans

New York



Three views of Middletown Record press: Above—Hantscho folder with speed of 600 feet per second is geared to operating speed of press; top right—Front view of Hantscho press; bottom right—Sheridan inserter, positioned close to press and adjacent to delivery conveyor.





THE MIDDLETOWN RECORD:

Two Years Later

Progress report on a web-offset daily

THE first daily newspaper to be produced entirely by cold type and offset—the Middletown (N. Y.) Daily Record, published its first issue July 30, 1956. In six months the circulation stood at 4,357 (ABC). Today, after two and a half years of publication, circulation is approaching the 13,000 mark. (See the February, 1957 issue of MODERN LITHOGRAPHY for a detailed report on the founding and production of the Record.)

After the first year of publication it became apparent that the original three-head, four-page signature web-offset press and roll-fed collator were inadequate. As the *Record* expanded to 32 or more pages, press time became too long for printing of latest news . . . hand insertion of sections threatened to run over deadlines.

Harry Milligan (at 30, the general manager of the *Record*) was assigned the task of finding new equipment better suited to the present and future needs of the paper. After numerous visits to other papers, to periodical

publishing houses and manufacturers, the final decision was to purchase a 22¾ x 36" web-offset capable of printing both sides of a web at speeds up to 20,000 i.p.h. and delivering signatures of four, eight, 12 or 16

The new press, manufactured by the George Hantscho Co. of Mount Vernon, N. Y., was equipped with Hantscho in-line folder and stacker delivery. Using both of the two roll stands, the press can print two webs, both sides in one color, or using one web, can produce two colors on both sides.

Unit Construction

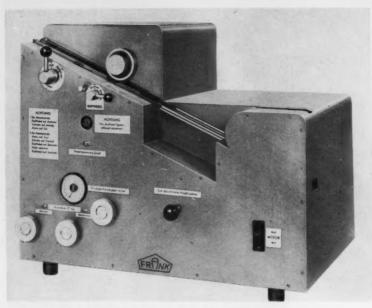
Among Mr. Milligan's major reasons for selecting the Hantscho press was the unit construction principle on which it is built, which permits the addition of extra printing units without major alteration, to suit future needs, such as greater number of colors, increased number of pages per signature or greater flexibility of makeup.

The Record is printed entirely from

cold type. Every letter of body copy, every headline, every subhead and line of advertising copy (except for agency prepared ads) is set from a combination of Justowriters, Varitypers, IBM typewriter and Protype machines. It is interesting to note that the people who operate this equipment had no prior experience with such machines other than general office typing. The pasteup crew also was trained from scratch by Mr. Milligan.

Typical of the production innovations used to increase production efficiency was the use of wax instead of rubber cement, for backing of repro copy in the pasteup and layout department. The backing is applied to finished copy by a Potdevin wax-backing machine. All 100-line half-tones are prescreened and shot as line copy. The 133-line halftones are stripped in. In the early days of the Record, advertisements were submitted to advertisers for approval as pasted up flats. Today the flat is proc-

(Continued on Page 123)



Karl Frank Printing Tester, used to show relationship of ink to paper.

Karl Frank Printing Tester

By Vivian Bird Shrewsbury, England

THE Karl Frank Printing Tester was constructed as a laboratory test machine at the German Society for Research in Printing, Munich, and represents a modification of a previous similar instrument. With little technical skill it is possible to determine rapidly, conveniently and numerically the inter-relationship between printing ink and paper.

The important properties of paper and ink can be determined separately from the press before the run, and reliable comparative values are obtainable with this laboratory testing device.

Paper mills and ink factories can by the use of this instrument obtain important manufacturing information; new developments may be tested as to their suitability, and new inks and papers can be compared with known and established varieties.

The apparatus also tests paper and ink as to their mutual suitability for the press. Printers and lithographers can thus determine the optimal combination of paper and ink. They can also determine the fundamental suitability of types of ink and paper that are offered or purchased.

The apparatus will test printing properties both for letterpress and offset. The printing block is 65 mm. (about $2\frac{1}{2}$ inches) in diameter, readily interchangeable, and can be quickly adapted to the required conditions. Blocks are supplied of various widths and surfaces (solid and of different screens). Further, blocks are available on which the printing surface is attached under tension so that special foils, rubber blocks, or offset rubber blankets may be tested.

The paper strips printed in the apparatus can be tested in another apparatus for drying time, or may be tested in a special apparatus for resistance to rubbing.

Methods of Operation

1. Strips of paper, board or foil of any kind, size 27 mm. x 20 mm.,

(about 1" x 3/4") can be printed under controlled conditions either by line or half-tone blocks.

- 2. The speed of printing is constant during the operation. Infinitely variable speed regulation is provided to give speeds from 0.8-8 meters per second (approximately 32" to 26 ft. per second).
- 3. Printing can be carried out with increasing speed commencing from zero. The selected maximum speed is adjustable.
- 4. The pressure tension can be varied infinitely from 0-100 kg. (0.3 ounces).
- 5. The printed strips can be tested for offsetting against unprinted paper immediately after printing is completed. This is done in the same apparatus. For this purpose an unprinted strip is pressed against the print with an adjustable pressure of 0-100 kg. The determination of offsetting at selected time intervals gives a series of prints which can be evaluated numerically and can serve as a measure of the penetration of the ink into the paper.
- 6. Further information can be obtained by determining photometrically in the apparatus the reflection of the printing ink immediately after printing. The change of this value with time on absorption of the ink can be recorded by an additional apparatus. This recorded photometric measurement immediately after printing is particularly valuable for investigating strike-through of an ink.
- Printing can be done from metal or rubber plates which can be weighed. In this way, ink consumption and the optical density of an ink can be determined.
- 8. To determine the resistance to picking of a paper, printing is carried out with increasing velocity; it is general experience that picking occurs at a definite printing speed.

Summary

The following questions can be answered rapidly and with certainty with the Karl Frank Printing Tester:

Is a certain combination of paper and ink fundamentally suitable for a (Continued on Page 123)

PHOTOGRAPHIC CLINIC By Herbert P. Paschel Graphic Arts Consultant

Reciprocity; Square Dots or Round

Q: I liked your article on reciprocity in the January issue of ML. For some time I have been aware, in a general sort of way, of the effects of this phenomenon. It seems to me that the film companies ought to be able to eliminate this variable in their film, or at least reduce it to a minimum. Failing that, wouldn't it be useful if they could supply graphs with each type of film showing reciprocity failure in conjunction with developing time, etc.? I realize that different shop conditions would affect the situation but it seems to me at least some general advice could be given.

D.J., NEW YORK

A: Manufacturers are not to be blamed for the existence of the reciprocity effect—this is a characteristic of all sensitive emulsions, though not to the same degree. It is a pity though that they kept it a dark secret for so long. It remains to be seen if, through concentrated research, the problem can be eliminated or minimized. The makers of sensitive materials are fully aware of the disturbing effects of reciprocity failure and the resulting confusion and resentment on the part of the consumer.

Certain films are now furnished with speed indexes for a variety of lighting conditions. In other cases exposure computers have built-in correction for reciprocity effects. Issue No. 58-3, of the Kodak Handbook News gives some general advice about reciprocity and has an example of a correction table for reciprocity effects with continuous tone films.

It is impossible for Mr. Paschel to give personal replies by mail, but all questions will be answered in this column as soon after receipt as possible. The columnist also is available to the trade as a consultant for more complex litho problems.

But I question whether manufacturers could provide tables that would fully compensate for the extremely variable exposure conditions met with in practice. Unless the practical conditions precisely duplicate the conditions under which the data was determined, the information is relative rather than absolute. The user would be better off to establish his own data by trial and error.

Square Dots or Round?

Q: An oldtimer in our shop, for whom I have enormous respect, tells me I'm all wet in looking for round halftone dots. He says these are never as good as the old-fashioned square dots. Isn't size more important than shape?

H. W., Boston

A: Discounting the influence of paper and ink, dot size, theoretically, controls tone value. But dot shape has considerable bearing on the smoothness of transition from one tone to the next.

Most of the argument about dot shape stems from practical problems in platemaking. In photoengraving, for example, dots that are connected by a narrow "string" or "bridge" would prove troublesome in etching and lead to uneven tone values. Your oldtimer probably got his basic training in the photoengraving field and hence favors square dots.

In litho, the type of dot structure mentioned above would prove troublesome. In dot-etching, the connected structure results in undesirable "jumps" or "breaks" from one tone to the next. In platemaking, connected dots, especially if of low density, could lead to pronounced losses or gains in tone value with slight variations in exposure, coating thickness, etc.

The shape of the dot thus seems to be a critical factor mainly in the region where the dots normally tend to join or disconnect. It is difficult to give a flat answer on dot shape. Numerous techniques have been developed to obtain dots of unusual shape, none of which solved the problem for all applications and processes.

In the final analysis, the desirable halftone is the one that results in a reproduction with a smooth transition from one tone step to the next. If you achieve that it makes little difference if the dots are round, square, oval, or any other shape.

Xenon Lamps

Q: What are Xenon lamps? Are they practical for graphic arts photography?

C.V.L., Albany, N. Y. (Continued on Page 129)

TECHNICAL SECTION



PRESSMEN: New Packing Gauge Improves Accuracy

A CCURATE packing of plate and blanket is an absolute must for good press work. And, with the increasing use of fine-grain and grainless bi-metal, deep-etch and presensitized plates, the need for accuracy has become even more critical.

Errors of only a few thousandths of an inch can greatly reduce the life of a presensitized plate and can seriously affect the quality of the printing from any grainless plate. Dot slur is a common trouble which can be caused by overpacking or an incorrect relationship of packing between the plate and blanket. Mealy, wormy looking halftones are frequently caused by underpacking. This last trouble is especially noticeable in halftone tints with connected dots. The unconnected dots print O.K. but the heavier tints do not. The trouble is often blamed on the ink or the paper but the real cause often is underpacking.

Measurement Is Difficult

It's not easy to do a precise job of packing the plate and the blanket. Correct blanket thickness is especially difficult to measure. In the past, we could never be sure of the measurements because the rubber compresses, the blanket is flexible, and many pressmen use a machinist's micrometer.

The machinist's micrometer is designed for rigid metal objects. It doesn't do a satisfactory job of meas-

uring materials which compress. No two men, using a machinst's micrometer to measure the thickness of a blanket, apply exactly the same pressure. A ratchet helps so long as the same micrometer is used. But no two ratchet micrometers are alike.

Electric and magnetic thickness gauges such as the G. E. Thickness Gauge Type B also are available. These are accurate to about 5 to 10 per cent of the total thickness of the material being measured and can be used to measure the thickness of some lithographic plates. On compressible and thicker materials like blankets, however, a possible error of 5 to 10 percent is too much to adjust for with blanket packing with the accuracy required.

There is still another question. How much blanket thickness is lost when the blanket is stretched around the cylinder?

Blanket Gauge

Accurate blanket thickness measurements became possible a few years ago with the development of the LTF Blanket Thickness Gauge. This is a specially designed bench micrometer having a weighted platen. It always exerts the same pressure on the blanket and thus gives very consistent readings.

Use of this instrument makes for much greater accuracy in measuring blanket thickness and simplifies the selection of the proper packing sheets. However, it cannot do the entire job of making sure that the plate and blanket are installed to the correct height on the press. This is especially true after the press has been run for a few hundred impressions.

Packing sheets are compressible. We have found that their thickness can change after the start of the run and thus upset the most careful preliminary calculations. So, as a double check on the packing job, LTF has suggested the use of a packing gauge. One, designed some years ago, consisted of a precision ground steel bar with a dial type micrometer fastened at one end.

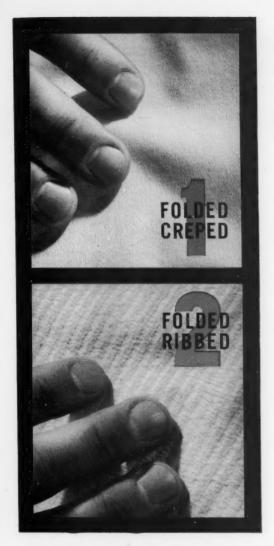
In use, the bar was placed on the blanket or plate and the dial reading was zeroed. The bar was then moved to the side of the cylinder so that the plunger which operated the indicating needle was on the cylinder bearer. The dial reading then showed the difference in the height of the blanket or plate and the cylinder bearer.

The idea behind this instrument was good but it had the same type of draw-back as a machinist's micrometer. The reading shown by the packing gauge could vary according to the amount of pressure used to hold it against the blanket. It is seldom that any two men use the same pressure or that the same man uses the same pressure at different times. Also, measurements varied if the bar was not held absolutely flat on the blanket and exactly parallel with the cylinder.

New Packing Gauge

Recently a new improved type of packing gauge has been invented by F. C. Wildeman of Madison, Wis., and developed by Colwell Litho Prod-

Preprinted, with permission, from Lithographic Technical Foundation Research Progress No. 42.



NOW...

DISPOSABLE PLATE PROCESSING TOWELS

You can get famous Lithowipes towels now in a new, softer type-FOLDED CREPED. Developed especially for litho-plate houses, it's ideal for applications not considered before, such as inking, lacquering and applying asphaltum. Excellent too, for alcohol wash.

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ucts in cooperation with the LTF Research Department. This instrument has a base equipped with powerful permanent magnets. When placed on steel cylinders, the base of the instrument clings tight, and the pressure against the plate or blanket is always the same.

With the base in position, a steel bar with a dial type micrometer mounted on one end is inserted in slots in the base. The plunger under the micrometer stem is allowed to rest on the blanket or plate and the dial reading is set at zero. The bar is then slid sideways in the slots in the base so that the micrometer stem rests on the cylinder bearers. The micrometer reading then shows in thousandths of an inch how much the plate or blanket is above or below bearers.

As mentioned before, a major drawback with previous instruments has been difficulty in getting the base on the cylinder exactly parallel with the cylinder. This new instrument has a wide hollow base with tapered edges. It wobbles if it is on the cylinder out-of-parallel. It can be placed on the cylinder very close to parallel by moving the ends back and forth until it becomes solid and wobble-free.

To check and adjust for exact parallel, the bar and micrometer dial is zeroed. Then the bar is slid out onto the cylinder. Any increasing difference in the micrometer reading when it is close to the base, and as it is slid out to its fully extended position, shows a slight out-of-parallel condition which can be easily corrected.

Final Check

As a final check for absolute parallel, zero the micrometer when it is on the left side of the base support and then reverse the bar so that the micrometer is on the right side. Absolute parallel is indicated when the right and left side readings are identical.

In making these fine adjustments, it helps to powder the blanket or to have a piece of thin hard paper between the blanket and the magnetic base of the instrument. These reduce the friction between the rubber and

(Continued on Page 127)

TECHNICAL BRIEFS

These abstracts of important current articles, patents, and books are compiled as a service of the Lithographic Technical Foundation, Inc. They represent statements made by the authors and do not express the opinions of the abstractors or of the LTF.

Since some of the abstracts are from abstract journals, LTF cannot furnish photostats of all of the original articles. If the title is marked with an asterisk (*), LTF has no further information than that contained in the abstract itself. Inquiries about these items should be sent direct to the source that is named. If you want copies of U. S. Patents, write direct to the Commissioner of Patents, Washington 25, D. C. Send twenty-five cents for each patent desired. Make checks or money orders payable to "Treasurer of the United States." British patents may be obtained for fortyfive cents from the Patent Office, 25 Southampton Buildings, London, W. C. 2, England, or as in the case with all foreign patents, they may be obtained as photoprints from the U. S. Patent Office, Washington 25, D. C.

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Photography, Tone and Color Correction

*Masking for Full Colour Correction. E. Locker. British Journal of Photography, Vol. 104, July 5, 1957, pp. 388-91; Monthly Abstract Bulletin, Vol. 43, No. 12, December 1957, page 700. The Vara method of masking has been applied to the reproduction of paintings by the Kodak Dye Transfer Process. In this method, the same number of principal masks is used as in conventional masking, but they are made with the aid of auxiliary masks. For example, the mask which corrects the green-filter separation negative is made by first making a green-filter positive at gamma 1 and registering this with the red-filter negative. This combination, instead of the red filter alone, is now used for preparing the principal mask. The advantage of the method is that, in the above combination, the record of the gray scale is obliterated, so that the principal mask made from it does not alter the tonal value in the separation with which it is bound up. This allows much latitude in the exposure and development of this mask. To control the degree of masking, the author claims to have developed an empirical procedure, in which he photographs yellow, cyan, and magenta Dye Transfer step wedges together with the original. The degree of masking is judged by the success with which the gradation of all but one dye wedge is obliterated in the final separation.

3-COLOR DIRECT SEPARATION. PART 5. PROVING AND PRINTING. John M. Lupo, Jr. Modern Lithography, Vol. 25, No. 7, July 1957, pages 30-3, 109, 111, 6 pages. Describes briefly, use of black printer and three ways of making them (1) sandwich directly to plate, (2) sandwich contacted to hi-contrast ortho film, and (3) sandwich to Autopositive film. Touches on proving procedures; (1) press proving, (2) colored casein coatings (such as Watercote), (3) diazo sensitized foils (Technifax), (4) mechanical (Curtis Color Analyst). Three color inks, use of densitometer in control of process, and cost of getting into color work is outlined. Trade schools are mentioned where color subjects can be learned, also a list of reference books is given. (En-



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tire series reprinted by Modern Lithography, Box 31, Caldwell, N. J., at \$1 a copy.)

LOGETRONICS METHOD FOR PRODUCING PHOTOGRAPHIC PRINTS OF HIGH QUALITY HAS APPLICATION IN LITHO. Robert L. Yinger. Modern Lithography, Vol. 26, No. 4, April 1958, pages 52-3, 151-2, 4 pages. The advantages of LogEtronic's automatic "dodging" is applied to the production of improved photo copy for litho. This result is achieved by a cathode ray scan process which reproduces detail in very dense or very light negative areas which would otherwise be lost by conventional printing methods.

THE EMI-LOGETRONIC PHOTOGRAPHIC PRINTER. R. F. Finnis. Process, February 1958, pages 46-50, 5 pages. A clear explanation of how the LogEtronic control principle introduces "dodging" techniques similar to the unconscious but versatile faculties of a person's eyes is given in this article. Design and operation considerations are also discussed in detail in a clear and interesting explanation.

PHOTO LITHO NOTES, J. S. Mertle, National Lithographer, Vol. 64, No. 12, December 1957, pages 36, 38, 2 pages. Series of notes on new materials and methods including a method of platemaking to produce 100-500 copies. Short run litho process from a modified Kodak Patent. New articles for artists, color workers, platemakers include adjustable letter scriber, self sticking printed tapes. Overlay film for manual color separation. A device for determining contrast grade of bromide or photo paper to be used for enlargements. Combination camera and color scanner for producing color corrected separation negatives photoelectrically (Autoscan) by Hunter-Penrose.

Planographic Printing Processes *PLANOGRAPHIC PRINTING PLATE, U. S. Patent 2,800,077, March 27, 1952. T. U. Marron. Assigned to A. B. Dick Co. Monthly Abstract Bulletin, Vol. 44, No. 5, May 1958, page 198. A lithographic printingplate material providing good-quality prints comprises a support, e.g., hydrolyzed cellulose acetate, coated with a hydrophilic, filmforming colloid, e.g., hydroxyethylcellulose or gelatine, in which is dispersed an inkreceptive, hydrophobic material, e.g., carnauba or paraffin wax. The application of pressure, for example, by typewriting on the plate, releases the wax and brings some of it to the plate surface, where it forms an ink-receptive image. A plate may also be made thermographically by exposing an original to infrared radiation, in contact with the plate material. The heat absorbed by the image melts the wax in the corresponding areas of the plate, resulting in the formation of ink-receptive image areas on the surface.

Paper and Ink
Dyestuffs for Pigments. Emil A. Wich.
American Ink Maker, Vol. XXXVI, No. 3,

March 1958, pages 34-41, 7 pages. A summary of the history of the U. S. dry color industry, and a listing of several hundred colors according to Color Index, CI number, Classification, and giving a representative type. Production figures are given for the years 1944-1956. Definitions of "lake color" natural pigments, chemical colors, toner. Of 167 dyestuffs listed, 29 are said to produce pigments in commercial quantities. Decline in the production of lakes has been caused by increased use of azoic types and vat pigments.

*New Apparatus for Measuring Hu-MIDITY. H. Gaegauf. Schweiz. Archiv. angew. Wissenschaft u. Technik, 22: 129-35, April 1956; Chimie analytique, 38: 455, December 1956. Monthly Abstract Bulletin, Vol. 43, No. 12, December 1957, page 714. The behavior of a large number of materials is known to be influenced by humidity. It is the usual procedure to measure moisture content directly, but a better idea of the practical behavior of a material is given by a measurement of its equilibrium watervapor pressure, which is established in a closed chamber containing the material under study. An apparatus has been constructed to measure this quantity on paper samples: the measurement of the moisture content of the air in the chamber is made by an electronic method, with an accuracy of ±2 percent.

*PORTABLE INSTRUMENT FOR THE MEAS-UREMENT OF THE MOISTURE CONTENT OF PAPER. Anonymous. Rev. Pap. Cart. Vol. 21, No. 7, April 1958, page 33 (in French). Printing Abstracts, Vol. 13, No. 6, June 1958, page 390. Hygros P is easily operated with only one hand. It is used with various attachments according to the type of paper to be tested. Different scales are provided for different types of paper (coated art, offset paper, imitation parchment, etc.). Weighing about 800 g. the instrument is fed by four batteries of standard type. (R. Acker, Heidelberg, Postfach 124, W. Germany.)

REMOTE HUMIDITY INDICATOR. Anonymous. Printing Equipment Engineer, Vol. 87, No. 11, August 1957, page 10, 22. Printing Abstracts, Vol. 13, No. 2, February 1958, page 128. This device for measuring humidity of closed areas has a built-in temperature-compensating coil ensuring the same temperature level in the indicator chamber as the sampled area. Accurate readings $\pm 1\frac{1}{2}\%$ are claimed. (Serdex, Inc.)

*OPTIMUM DAMPENING IN OFFSET. Anonymous. Caractere, Vol. 8, No. 9, September 1957, page 27 (in French). Printing Abstracts, Vol. 12, No. 11, November 1957, page 709. The Regulateur Hydrothermique (Ets Mincel et Cie, 2 rue du Temple, Saint-Maur, Seine, France) ensures the proper

balance between inking and damping on any type of offset machine by removing excess moisture by a forced draught of warm air. The warm air also serves to accelerate the drying of the ink.

CORRECT MOISTURE BALANCE AND HOW IT CAN BE ACHIEVED. Charles F. Geese. National Lithographer, Vol. 65, No. 6, June 1958, pages 18, 24, 82, 3 pages. A review of procedures for correct dampener adjustments as explained in a previous article.

COLOR PROVING. Oscar Diehl. National Lithographer, Vol. 65, No. 2, February 1958, pages 32, 34, 2 pages. Necessity for standardization in proving and printing; same ink, stock, blankets, and plates. Inks and densitometer readings for 3 and 4 color process work.

METAL DECORATING IN ENGLAND. John Matthews. Modern Lithography, Vol. 26, No. 4, April 1958, pages 95-7, 153, 4 pp. A description of tin coating by the Metal Box Co. Ltd. including making of roller coater blankets, specifications of rolls, and oven installations, and various automatic features. Normal scraping gear has been eliminated from the impression cylinder by tripping the impression cylinder out of engagement when no sheet is fed, thus avoiding scraping dirt into the feed. Beta Ray control of film weight is being developed. Production rates are given for various machines.

THE MANY USES OF VINYL COATINGS. PART ONE. R. B. Wilson. National Lithographer, Vol. 65, No. 6, June 1958, pages 45-6, 2 pp. This article discusses some of the merits of using vinyl coatings to prime or size metals for metal decorating. When properly formulated and applied in the right amount vinyl size can overcome many variations in metal surfaces. Vinvl sizes have been used: to assure adhesion of other coatings during metal fabrication, as an overprint varnish, and as wet ink varnish. Both wet and dry ink vinyl varnishes are available in full gloss, satin, or flat types. Some vinyls are thermosetting and permit varnished printing on both sides of a sheet with adequate product and metal produc-

ADVANTAGES OF VINYLS (METAL DECORATING). CONCLUSION. R. B. Wilson. National Lithographer, Vol. 65, No. 7, July 1958, pages 63-4, 2 pp. A concluding review of the use of vinyl coatings for metal decorating describing their development, properties and acceptance by the industry. They are formulated into size coats, color coats, litho bases, and finishing varnishes. The newer "dispersion coatings" can be applied at film weights of 20-30 times those possible with solution coatings. Vinyl coated metal can be deep drawn, and has excellent chemical resistance, flavor characteristics, and esthetic value.

(Continued on Page 125)



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LITHO CLUB NEWS

New York

Holds Business Meeting

The annual business meeting of the New York Litho Club on Jan. 28, in addition to the election of officers (See ML, Feb.), had several other important matters on the program.

The membership, with the required 2/3rds majority present, made into law the club's new constitution and by-laws. This marked the end of nearly four years of effort by a committee formed for this purpose and headed by John M. Maguire.

During the meeting, Louis A. Croplis, president of the International Supply Salesmen's Guild, was given a plaque by the National Association of Litho Clubs for distinguished service in helping to obtain a booth for NALC at the 7th Graphic Arts Exposition to be held in New York next September. The presentation was made by Frederick A. Fowler, first vice president of NALC.

Life memberships with framed certificates were presented to a group of members for distinguished service. They are Oscar Falconi, Robert M. Schmidt, William H. Hussey, William H. Carey and W. Harvey Glover. George B. Swart was given an honorary membership for outstanding attendance.

A touch of New Orleans in the carnival season was brought to members of the New York Litho Club and their guests when the Club held its annual Mardi Gras party Feb. 7 at the Biltmore Hotel.

The dinner-dance featured presents for the ladies, music provided by Ray Block Associates and a floor show.

The Feb. 25 meeting of the New York Litho Club at the Shelburne Hotel featured a discussion of color correction and masking by John M. Lupo, Jr., of Di Noc Chemical Arts, Inc., Cleveland.

Mr. Lupo projected a series of color slides to show the original transparency, effect of filters and masking etc., in a graphic demonstration of color separation techniques.

New committee chairmen for 1959, appointed by Peter Rice, president, are Louis Happ, educational; John Coffey, publicity; A. D. Kirkpatrick, entertainment; Sal Vaccarino, membership; Daniel Ford, national exposition and liaison; Ernest Gruen, dinner; Edward Blank, executive; and Victor De Rose, finance.

Officers for the current year, inducted by Albert Tucker, president of the Washington Litho Club, are Peter A. Rice, president; Louis H. Happ, vice president; Victor De Rose, treasurer; and Edward Blank, secretary. Members of the board of governors are William Carey, John Coffey, Thomas Dagnelli, Daniel A. Ford, Ernest Gruen, A. D. Kirkpatrick, Michael La Rocca, Phillip Quartararo, Howard Shadlen and Salvatore Vaccarino.

Cincinnati

Holds Panel Discussion

An interesting variety of questions were discussed during a panel session the Cincinnati Litho Club held in February at the Golden Goose restaurant in Kentucky.

Panel members and the areas they covered were Anthony Bianchi, ABC Lithographic Co., camera; Russell Smith, Tri-State Offset Co., press; Benjamin Smith, The Hennegan Co., plate making; Richard Fisher, Technicraft, Inc., stripping and art; and Glen E. Menzer, Offset Plate Graining Co., and J. A. Kirst, Aljen Associates, plate graining.

Buffalo

Albert L. Kolb, president of the International Association of Printing House Craftsmen, was the guest speaker at the Feb. 4 meeting of the Buffalo Litho Club. His topic was "Management and Personnel Problems."

New officers of the club are Edward G. McClive, president; Theodore Ziemendorf, vice president; Eugene O. Edwards, treasurer; and John Demske, secretary. Members of the board of governors are Arthur Beitz, William J. Dadey, Louis Gruber, Nicholas Louise, William Pleger, Victor F. Reisch, Walter Schmidt and William Shults.

On March 4, the Club held a technical forum.



Incoming and outgoing officers of the New York Litho Club after elections held at the January meeting (See ML Feb.) Standing (L.r.) are Daniel A. Ford, outgoing president; Albert Tucker, president of the Washington Litho Club; Peter A. Rice, incoming president; and Frederick A. Fowler, first vice president of the National Association of Litho Clubs. Seated (L.r.) are John Burke, outgoing treasurer; Victor De Rose, incoming treasurer; Louis H. Happ, vice president; and Edward Blank, secretary.

Twin City

See Lithoplate Film

A color and sound slide film on presensitized plates entitled "Breaking the Profit Barrier," was shown to members of the Twin City Litho Club at the regular February meeting. The program was presented by Edward F. Koren of Lithoplate, Inc., subsidiary of Harris-Intertype Corp.

The 20-minute film, narrated by Art Baker, tells the story of the impact presensitized plates have had on the graphic arts. Specifically covered in the film are such things as the difference between negative and positive working diazos, schematics showing the manufacturing principles from raw aluminum to finished plates, and recommended processing techniques.

Mr. Koren is Midwest district manager for Lithoplate, and has been active in the lithographic industry for the past 13 years.

The Club's annual fishing party is going to be held on May 22-24 at Shingwauk Resort on Little Pine Lake near Aitkin, Minn.

Milwaukee

Sees Fire Prevention Film

Members of the Milwaukee Litho Club met at Turner's Hall on Jan. 27 for a program conducted by the Milwaukee fire department. Battalion Chief Edward B. McCabe accompanied a fire prevention film with a brief talk on fire safety.

New members of the club are Omer L. Sellers, Arthur Fuchs and Robert Siering.

St. Louis

Tours Silk Screen Plant

Members of the St. Louis Litho Club, following a dinner at the Chip & Plank restaurant on March 5, were conducted on a tour of the Adept Silk Screen Co.

New members of the club are Edward Guessfeld, Raymond Borgmann

and John McGah, Jr., of American Litho Co.; John Kiske, Jr., James Mulligan Printing Co.; and J. Patrick Quain, Academy Litho Co.

Calvin A. Jack of A. C. Litho Plate Co., a former member of the Club's board of governors, was elected president of Local 5, Amalgamated Lithographers of America.

Officers for 1959 are Daniel Neu-

man, Western Printing & Lithographing Co., president; Harold Rohne, Letterhead & Check Corp., vice president; Raymond Eckles, Ross-Gould Co., secretary; and Carl Gerak, Cavanaugh Printing Co., treasurer. New members of the board of directors are Dudley Katz, Lithocraft Studio and Oscar Augustine, Western Printing & Lithographing Co.

Washington

Approves New Members

The Washington Litho Club inducted nine new members into the Club at its January meeting. They are William E. Bailey, Strod A. Bock and Walter J. Dart of the Federal Lithograph Co.; Alfred Bekassy, Dexter-Lawson Co.; Girard J. Caffrey of Fuller & d'Albert, Inc.; William W. Cole and Leonard M. Heldreth of the Whitaker Paper Co.; William P. Fleshman of Kirby Lithograph Co.; and Samuel O. Naesker of the Frank Gordon Printing Co.

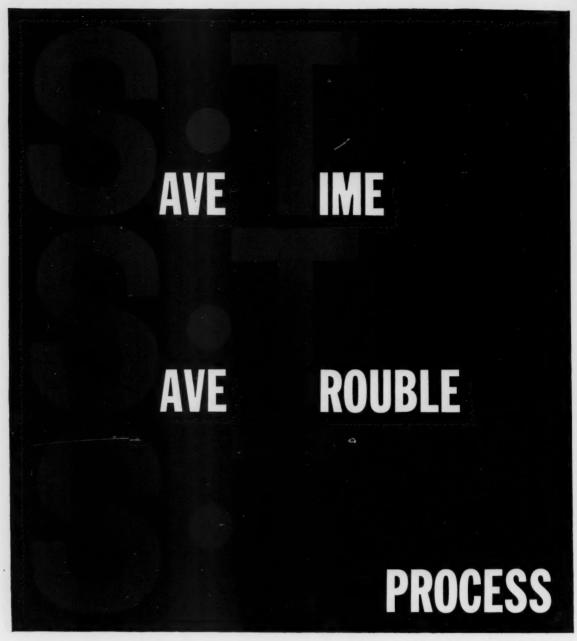
Frederick Fowler, past president of the Club, has been appointed chairman of the education council which has the objective of initiating practical training courses in lithography for apprentices in the Washington area. Other members of the council are Lynn Wickland, Bernard Voith, Ralph Williams and David Scull. The program is a joint effort of the Washington Lithographers, the Litho Club, Department of Agriculture Graduate School, and various government agencies engaged in lithographic production.

The first effort will be to establish a course entitled "Survey in Lithography." Every commercial firm and government agency with 17 x 22" presses and above has been advised of the course. The first class will be limited to 20 students. It will be held one night a week for 16 weeks. Registration fee and textbooks cost \$42.

The board of governors of the Club has authorized the purchase of eight audio-visuals from the Lithographic Technical Foundation for use by the school giving the course.



Top photo: officers of the Washington Litho Club. (l.-r.) Raymond E. Geegh, vice president; Albert L. Tucker, president; and Joseph McSweeney, treasurer. Arthur Nugent, secretary, is not shown. Bottom Photo: members of the board of governors. Seated (l.-r.) Richard Whitlock, Robert Lefebvre, Paul Schafer and Walter Conway. Standing (l.-r.) Frank Frazzano, Elmer Smith, J. Stuart Rich, James Austraw, Joseph Hennage and John Grant. Henry Paolini and Clinton Brown are not shown.



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Conn. Valley

Hears Talk by Mattson

The importance that supervisors have come to play in the lithographic industry was emphasized in a talk last month by George A. Mattson. Mr. Mattson, addressing the Feb. 6 meeting of the Connecticut Valley Litho Club in the Hotel Bond, Hartford, outlined the progress the supervisor has made from a neglected "straw boss" in the 'thirties to an important member of the management team in the 'fifties.

Fred A. Fowler, first vice president of the National Association of Litho Clubs, installed Edward Yuskevich and other new officers at the meeting. Mr. Yuskevich, who succeeds Andrew Pagliaro as president of the club, will have this group of officers serving with him: Silvio D'Amato, first vice

president; James Bellany, second vice president; Robert Tangarone, treasurer; and Irving Gross, secretary.

Named to the board of governors were Mr. Pagliaro, Thomas Massimin, William Newton, Benjamin Fino and Robert Stirton. Mr. Fowler spoke briefly about the recent three-way phone meeting of the NALC and mentioned some of the activities planned by the association. Attending the meeting with him was his wife Irene.

In his talk, Mr. Mattson, who is director of lithographic services for the Printing Industry of America, credited World War I with providing the impetus for granting greater responsibility to supervisors and foremen. "At that time," he said, "management learned that the supervisor can be a vital link between management and workers. Since then, the supervisor's duties have been expanded, and he has been given many more

discretionary powers. Today the job of supervisor is a profession."

He said that progressive businessmen, trade associations, colleges and the supervisors have helped improve the status of the supervisor.

"At the moment," he went on, "the biggest need in our industry is for a comprehensive supervisory development program, which would set forth the precise area of authority of the supervisor, teach him how to report effectively both to management and workers and boost his morale."

He stressed the financial importance of the supervisor, who, he said, "has direct control over thousands of dollars worth of equipment and supplies."

The annual Ladies Night program at the Hotel Statler, Feb. 21, was well attended by club members and their wives. Next meeting of the club will be April 10, at the Hotel Bond.

Houston

Joseph Ward Honored

Joseph Ward, last year's president of the Houston Litho Club, was presented with the club's annual Senefelder award for outstanding service following installation ceremonies at the January meeting. An award was also presented to Francis Porter, outgoing secretary for her efforts in behalf of the club.

Installation ceremonies were handled by Mr. Ward. Officers for the current year are Robert Chester, president; Henry Marchwinski, vice president; Grady Caldwell, secretary; and

Otis Muckenfuss, treasurer.

The Club past presidents in attendance each received a silver lapel button from Wilbur Hoffman, award committeeman. They are William Kauzlarich, Elwood Sayers, Kenneth Joseph and Joseph Ward.

C. L. Christian of the International Printing Ink division of Interchemical Corp., has been accepted into the

The February meeting, at Weldon's cafeteria, featured a demonstration of lithographic stones by Ernest H. Volke of Wetmore & Co. Allen Black, Sharp Camera Co., was master of ceremonies and William Kauzlarich, Gulf Printing Co., program chairman.

M.L.A.

Re-Elects George Schlegel

George Schlegel III, of Snyder & Black & Schlegel, was re-elected president of the Metropolitan Lithographers Association at the group's annual meeting on January 27 at the Roosevelt Hotel, New York.

Other officers for the coming year are Edward D. Wilson, New York Lithographing Corp., vice president, and Albert Gerson, Gerson Offset Lithography Co., treasurer.

Newly elected members of the board of directors are Herbert E. Brod, Lutz & Sheinkman; Manuel De Torres, Metro Offset Plate Service; Daniel V. Lenahan, D & L Offset Lithography; Joseph R. Mezey, Jersey City Printing Co.; and William M. Winship, Brett Lithographing Co.

George C. Houck, president of the Harris-Seybold division of Harris-Intertype Corp., spoke to the members on the subject of "Management Problems in the Year Ahead." He stressed the importance of increasing production to meet rising costs and stiffer competition and recommended long range planning programs for management.

Walter E. Soderstrom, executive

Newly elected officers of the Houston Litho Club are (1.r.) Robert Chester, president, Grady Caldwell, secretary; Henry Marchwinski, vice president; and Otis Muckenfuss, treasurer.



Litho Club Secretaries

ATLANTA
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Rd., SE

BALTIMORE Robert Press

BOSTON Vincent Aliberte, 2010 Revere Beach Pkway, Everett

BUFFALO John Demske

CANTON Clayton Betz, 531 Grosvenor Dr., NW, Massillon, O.

CHICAGO John Jachimiec, Container Corp. of America, 1301 W. 35 St.

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ROCHESTER Ed Potter, 198 Weston Rd.

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SOUTH FLORIDA Ken Miller, 13451 Alexandria Ave., Opa-Locka

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Co., Toni Bldg., St. Paul

WASHINGTON Art Nugent, 1130 S. Thomas St., Arlington, Va.

CENTRAL WISCONSIN Bill Zimmerman, Rt. 2, Box 531, Menasha vice president of the National Association of Photo-Lithographers, discussed two important subjects before members of the Metropolitan Lithographers Association of New York at the Roosevelt Hotel on Feb. 26. His topics were compensating salesmen and marking up outside purchases.

Cleveland

Meet With Craftsmen

Members of the Cleveland Litho Club met with the Cleveland Club of Printing House Craftsmen at the Hotel Manger on Feb. 19 to hear Howard N. King, typographic consultant for the Intertype Co., discuss the "Impact of Photo Composition."

New members of the club are James C. Double, Pluess Lithograph Co.; Frederick Engelhardt and Sydney Koons of Alling & Cory Co.; Joseph F. Haught, Brewer Chilcote Paper Co.; Joel S. Kusner, Lithoplate, Inc.; and Charles L. Miller, Jr., Bridgeport Engravers.

New Club Meets In Chicago

A new member of the National Association of Litho Clubs, the Grand Rapids Litho Club, held its first meeting recently. Officers are Donald Ritchie, president; Raymond Bolling, vice president; Donald Ferwerda, treasurer; and Joseph Stevens, secretary.

New Club In Pennsylvania

More than 100 persons attended the first general meeting of the Susquehanna Litho Club in Lancaster, Pa., on Jan. 27. James Walsh, Seiler Printing Co., Mt. Joy, conducted the meeting as temporary chairman. Regular meetings will be held every six weeks during the balance of the year.

Boston

250 Attend Party

Two hundred and fifty members and their guests attended the Boston Litho Club's annual Valentine dinner and dance at the Vendome Hotel on Feb. 14. F. Burt Reed of the W. Oliver Tripp Co., was in charge of arrangements.

In addition to dinner and dancing, the party featured a four-act show which included the Dorothy Rankin puppets, a popular act that was seen at the National Association of Photo-Lithographer's convention last Fall.

Party committee members, in addition to Mr. Reed, were Edward Bellone, Ideal Roller & Manufacturing Co.; Bernard Hurley, Minnesota Mining & Manufacturing Co.; John Jackman, W. Oliver Tripp Co.; and George N. Nicholaides, Acme Printing Co.

Baltimore

Oyster Roast March 21

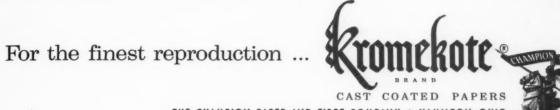
Tickets for the annual Oyster Roast, to be held March 21 at Hasslinger's Restaurant are going well, according to Joseph Peroutka, president of the Baltimore Litho Club. Douglass Henderson is handling tickets for the event, which will run from Noon to 5:30 p.m.

John L. Kronenberg, of S. D. Warren Company, addressed the February meeting of the club, held Feb. 18 at Munder's Lauraville House. Mr. Kronenberg, who is manager of Warren's Commercial Printing Paper Division, made these points in regard to offset paper:

1. Air-conditioning equipment is expensive, but humidifying equipment is relatively inexpensive and nearly always is practical for the litho shop that cannot afford air-conditioning. (It is especially helpful in the winter).

2. "The very least you can do is use a hygrometer to check relative humidity of the air in your pressroom and of the paper you are running."

3. There are a number of steps the lithographer can take to minimize paper troubles: remember that hard papers (such as glassine) have poorer dimensional stability than an antique stock, and that coated two-sides is much better than coated one-side paper; specify to the mill the conditions under which the paper will run, not the amount of water you want in the paper; keep paper in original wrapping until used, bring it to pressroom temperature before opening, and cover partial loads in between



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WHY RAND McNALLY SWITCHED TO | LITHO PLATES OF ALCOA ALUMINUM

Rand McNally & Co., printers since 1856-book publishers-world's largest map makers-went to aluminum litho plates six years ago. For their report on resulting benefits, please turn the page.



RAND McNALLY REPORTS BETTER PRINTING,

LOWER COSTS WITH LITHO PLATES

OF ALCOA ALUMINUM

Mr. Cochran (standing) and Mr. George Thompson, superintendent of Rand McNally's plate making department, examine a newly etched aluminum plate that will print road maps for a major oil company.

Rand McNally pressmen like aluminum's light weight (only one-third that of other lithographic metals). Plates of Alcoa Aluminum are supplied to Rand McNally by Chicago Litho Plate Graining Co.



Rand McNally means maps to most people . . . it's the largest producer of maps in the world, and one of the oldest. Not so well known are Rand McNally's other printing activities . . . over 5 million railroad timetables annually . . . a large share of the airline, bus and railroad tickets used in this country . . . textbooks and trade books of all kinds . . . directories . . . encyclopedias . . . catalogs.

Old hands at offset lithography, Rand McNally people are constantly searching for better printing results and lower costs. That's why they switched six years ago to aluminum litho plates.

Mr. F. R. Cochran, director, research and development, writes: "In March, 1953, Rand McNally & Company started using aluminum offset plates rather than zinc to get better press production. Aluminum is better suited to the use of copperizing solutions necessary for longer runs, better printing quality and lower cost.

"Since aluminum plates are, by nature, covered with a water receptive oxide film, the chance of scumming during make ready on the press is greatly reduced.

"Lower cost is important. In the 58" x 77" x .020" size,

for example, an aluminum plate is about 30 per cent less than zinc—certainly a welcome economy. Aluminum is harder than zinc and consequently will better hold a fine grain during a long press run, give more uniform quality."

Mr. Cochran's experience points up an amazing trend to aluminum offset plates. More and more lithographers test, compare printing quality and economies—then switch. Aluminum plates today produce results thought impossible a few years back. Aluminum takes a fine, sharp, deep grain . . . permits a finer screen . . . requires less water, ink and pressure . . . gives clean, sharp impressions with good color "punch."

ALCOA pioneered the development of the aluminum lithographic plate and today offers uniform litho-quality sheet and foil for this application. Aluminum plates are economical . . . cost less to buy, less to use.

Litho plates made of ALCOA® Aluminum are available through reliable manufacturers and suppliers. Let us send you a list of suppliers and our new folder about aluminum litho plates. Write ALUMINUM COMPANY OF AMERICA, 1851-C Alcoa Building, Pittsburgh 19, Pennsylvania.

Look for this label . . . it's your guide to the best in aluminum value



For exciting drama watch "Alcoa Theatre," alternate Mondays, NBC-TV, and "Alcoa Presents," every Tuesday, ABC-TV.



COLOR PHOTO BY ANTON BRUEHL

"It's easy to find Ohio ... it's orange!"

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For business forms, of course. For special price lists and bulletins. For inter-office bulletins and memos. For any piece of business printing that needs to be as easy to find "as Ohio." And wherever one of these handsomely colored bonds can provide a two-color effect at a one-color price.

Leaf through a Howard Bond sample book. Your local printer or paper merchant can probably provide one quickly. Just seeing these twelve clean, clear colors has been known to spark many fine ideas on how they can be efficiently and profitably used.

PRINTERS! This message appears in advertising magazines read by your customers.

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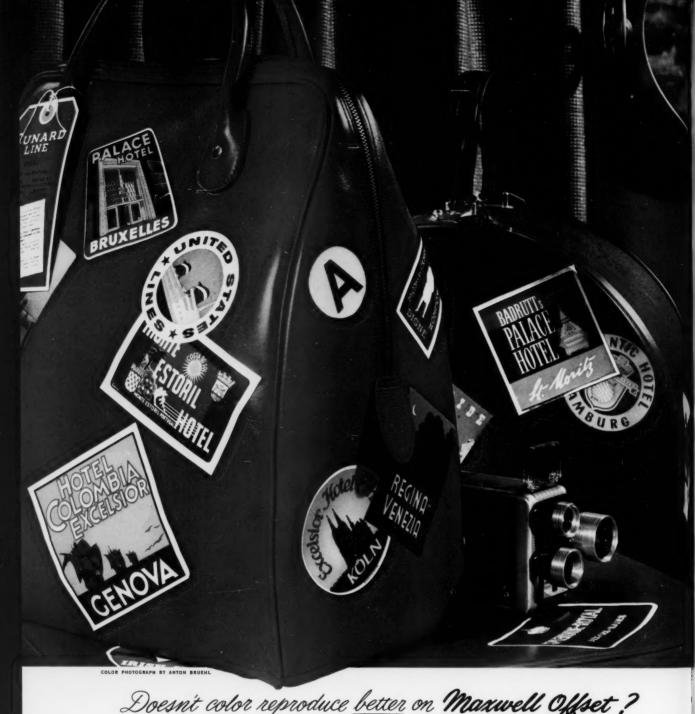
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Business Paper"

Howard Duplicator . Howard Posting Ledger

Basis 80 - Wove Finish



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We'd be pleased to send you samples of our eight finishes and two tints

Printed on Maxwell Offset-Basis 80-Wove Finish



BALTIMORE

(Continued from Page 68)

press runs with a plastic skid cover; avoid unnecessarily tight register.

Mr. Kronenberg, who is a popular speaker at litho clubs and trade association meetings, offered these two rules of thumb about relative humidity:

 A 10° drop in temperature will cause a 30 percent rise in RH; a 20° drop will cause a 50 percent increase in RH.

2. A 10° rise in temperature will cause a 25 percent drop in RH; a 20° rise will cause a 50 percent drop in RH.

In answer to a member who asked "when will the mills mix plastics with cellulose to increase the stability of paper?" Mr. Kronenberg replied that a little work along these lines has been done, but that cost at present would be prohibitive. He agreed with another member that when RH drops, thus increasing static, it is advisable to use static bars on the presses.

The 75 members present approved a minor change in the constitution, authorizing the board of governors to elect honorary members at their discretion. Welcomed to the club were new members Robert J. Spinney, Continental Can Co., and John T. Pluhar, Paper Supply Co. A big group was present from Barton, Duerr and Koch Paper Co.

Philadelphia

'Art of Making Enemies'

"The Gentle Art of Making Enemies," subtitled "Sales vs. Production," is the provocative title of a talk to be given March 23 by Victor Strauss at the Philadelphia Litho Club. Mr. Strauss, a well-known author of articles on graphic arts subjects, last year edited The Lithographer's Manual.

The usual overflow attendance was present Feb. 23 at the Poor Richard Club for the annual quiz night program, moderated by vice president Howard Harcke. Panelists included Irwin O. Davis, camera; Charles

Work, plates; John T. Hughes, press; Edward M. Wade, ink; and Richard S. Kelly, paper.

The group handled the usual assortment of questions. Some of the questions, and the answers offered by the panelists, follow:

Q: How can we prevent stripping of ink on the first color of a two-color press, running a small sheet with small image area?

HUGHES: Condition of the rollers is the single most important factor. If they are glazed, remove the film of gum and restore them to their velvety texture. We sometimes run "ghost blocks" on portions of the sheet that will be scrap, in order to run off some of the ink.

Q: What's the correct procedure for coating a plate in the whirler?

WORK: I pour a good quantity in the center, go half way out toward the edge, then cross the center again and pour about % out to the edge.

Q: Why do some colors dry out dull and flat on a cast-coated sheet, even when the correct inks are used?

WADE: Check the stock by dabbing a small quantity of the ink on the sheet to see if it holds up, before going ahead with the job.

Q: Is it possible to have paper so alkaline that it kills the acid in the dampener solution?

Kelly: It's possible, but not probable. The mills seldom make paper with a pH below 4.5 or above 6.5.

Q: How can I avoid dust spots on my negatives?

DAVIS: Use the vacuum to remove dust, and be sure it is working properly. French chalk can be used to counteract static.

Q: What are the advantages of patented stops on the press?

HUGHES: They can be very helpful in directing the sheet through the press. We bow the stops on the first color, in the way in which the manufacturer has graduated them. We leave them bowed unless we run into a problem. Some pressmen leave the stops straight on the first color, and bow them on the second color.

Q: We have trouble with ink stripping, particularly blues.

WADE: Check first to see if the ink has too much tack, or is drying too fast.

HUGHES: Blues are more troublesome than other colors. Some gums cause trouble, others don't.

Q: Do the optical whiteners used in fluorescent papers contain agents which can retard ink drying?

Kelly: No, they don't seem to act as wetting agents. Paper of this type stacks up well with regular pulp; these materials have been quite successful.

President Russell Johnson welcomed the following new members into the club: Milton W. Dill, W. B. Saunders Co.; Joseph R. Trielo, Typekrafters, Inc.; Fred Toff, Mid-City Press; David Oser, Oser Press, Inc.; and Walter Finken, DuPont Printing Division. Mr. Johnson reported that the Ladies Night party on Valentine's Day at the Benjamin Franklin Hotel, was a financial and social success.

Plans are progressing for the Litho Clinic program April 18 at the Benjamin Franklin. Five concurrent round table discussions will cover the major litho operations. Tickets are available from the Delaware Valley Litho Clinic, 4100 Chestnut St. at \$7 each.

Ontario Elects Officers

The Ontario division of the Canadian Litho Club held its annual business meeting late in January at the King Edward Hotel, Toronto, for the election of officers.

New officers for 1959 are Frank Johnson, president; Kenneth S. Duncan, vice president; James F. Dales, secretary; and Vincent B. Black, treasurer. Directors are L. R. Matthews and G. J. Prouse.

Max M. Lamb, outgoing president, presided over the meeting which also featured a review of the club's progress in the past year. Outstanding event of the year was the amalgamation of the Ontario and Quebec clubs into the Canadian Litho Club with divisions in Ontario and Quebec.

Executives of the Ontario division of the Canadian Litho Club are (seated, l.r.)
Max Lamb, past president; Frank Johnson, president; and Kenneth Duncan, vice president (Standing, l.r.) G. J. Prouse, director; James Dales, secretary; Vincent Black, treasurer; and L. R. Matthews, director.



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"It could be done!"

-and they keep saying it, and often.

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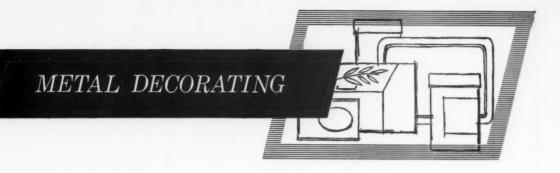
As the Metal Decorating Industry has progressed, so has Wagner.

This hand-in-hand cooperation has had a great deal to do with the growth and efficiency of this highly specialized industry.

If you have a metal decorating problem, we will be glad to put Wagner's "Know-how" and experience at your disposal. Call us today.

When thinking of Progress-think of Wagner!

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Epoxy Resins for Metal Decorating

By Charles H. Groff
Technical Director Watson-Standard Company

Proxy or ethoxyline resins are polymers having terminal epoxy groups. The formation of a diepoxy compound was first described by Lindemann in Germany in 1891. Many years passed before this class of materials was thought to have any commercial value, and it was not until 1932 that a German patent was issued which described the preparation of high polymers by reacting epoxy compounds with diamines. (6)

The first of the epoxy type resins were introduced commercially approximately 15 years ago. (1) Since that time, their use has grown to the extent that 28,000,000 pounds were produced in the U S in 1957, of which 18,500,000 pounds were used in surface coatings. (2)

Grades of Epoxy Resins

Currently there are quite a number of various grades of epoxy resins produced under different trade names. A list of these trade names and their manufacturers includes the following:

•	initial detailers includes the following
	EponShell Chemical Co.
	Epi RezJones-Dabney Div.,
	Devoe & Raynolds Co.
	ARALDITECiba Co.
	BAKELITE Bakelite Company Div.,
	Union Carbide & Carbon Corp.
	EPIPHENBorden Chemical Co.
	EPOCASTFurane Plastics Inc.
	Hysol Houghton Laboratories
	EPOTUE Reichhold Chemicals Inc.

From a talk presented at the National Metal Decorators Association convention, Washington, D. C., Oct. 6-8, 1958.

The epoxy resins which are useful for organic coatings are derived for the most part from the reaction of epichlorhydrin and bisphenol A. Epichlorhydrin is a chemical which can be prepared from the reaction of glycerol and gaseous hydrogen chloride. (3).

Commercially, epichlorhydrin is prepared from propylene gas. (4) Bisphenol "A" is prepared by the reaction of acetone and phenol, and is known chemically as 2, 2 bis (phydroxyphenyl) propane. When these two substances are reacted together under alkaline conditions an epoxy resin is produced. (5)

The value "n" can be varied from slightly more than 0 to 19, resulting in molecular weights in the range of 350-8000. The low molecular weight resins are liquid polymers while the high molecular weight resins are hard solids with melting points as high as 155°C (310° F).

There are available commercially, approximately 10 grades of epoxy resins, of which some are used for casting and laminating and are not of interest for surface coatings.

The remainder of the available resins are a series of polymers suitable for the formulation of organic coatings and have physical properties as shown in the accompanying table.

Epoxy Characteristics

The epoxy resins, when properly cured, are tough, horny, and flexible as compared with other resins. These epoxy resins can be used to formulate coatings in a variety of ways. They can be dissolved in solvents and effectively cured at room temperature with small amounts of certain amines or polyamide resins. They can be used in minor proportions, as heat stabilizers for various chlorine containing polymers, such as the vinyl chloride and vinyl co-polymer resins. They can be dissolved and modified with other thermo-setting resins to form a large variety of thermo-setting coatings. Finally they can readily be esterified with various organic acids to form esters which can be still further modified with other resins.

The low molecular weight resins are usually used in conjunction with amines or polyamide resins for room temperature curing, or as heat stabilizers in certain vinyl coatings. Considerable heat of reaction is liberated during the curing process.

The high molecular weight resins are usually "cold cut" or dissolved in solvents and then combined with various ureas, melamines, phenolics and certain reactive vinyls. Under suitable baking conditions these react together and cross-link to form hard, flexible, chemically resistant coatings which can be applied on tin plate or

Physical Properties of Resins Used in Coatings

Resin	Approximate Molecular		Viscosity	
No.	Weight	M.P. °C	Gardner-Holdt	Equivalent*
1	350- 420	8- 12	C-F(100%)	140- 165
2	450- 580	20- 28	A_2 - A_1	225- 290
3	600- 750	40- 45	A_3 -B	300- 375
4	900-1050	64- 76	C-G	450- 525
5	1740-2050	95-105	O.U	870-1025
6	3300-4100	127-133	Q ·U Y ·Z ₁	1550-2000
7	4800-8000	145-155	Z2-Z5	2400-4000

black plate and subsequently fabricated into screw caps, crowns, closures, can ends and a variety of coated metal articles.

These epoxy coatings are used mostly as gold lacquers, sizes and specialized finishing varnishes, where hardness, adhesion, abrasion resistance, hoppering resistance, chemical resistance and resistance to steam processing are necessary.

These are the most expensive of the epoxy type coatings because the major portion of the film is composed of pure epoxy resins, which require strong, expensive solvents, and whose solutions are usually of relatively low solids content. Their extreme chemical properties make this type of epoxy coating extremely interesting for various food packaging uses.

The medium molecular weight epoxy resins usually are used by reacting the epoxy and hydroxyl groups with organic acids. This reaction, or esterification, is particularly of interest for metal litho coatings when the organic acids are long chain fatty acids derived from drying oils.

Suitable Fatty Acids

A list of the fatty acids suitable for this purpose would include the following types:

Dehydrated Castor, Soya, Linseed, Cottonseed, Chinawood, Safflower, Tall and Oiticica.

Also suitable are certain synthetic fatty acids derived from animal and vegetable fats. The choice of amount and type of fatty acids makes a wide range of esters possible. In addition, these esters may be modified with ureas, melamines and certain other resins and polybasic acids.

. The range of esters includes long, medium and short oil types with drying, semi-drying or non-drying properties. The non-drying types are usually used as plasticizing resins for ureas of melamines to yield baking finishes for appliances and industrial enamels and will not be discussed here.

These epoxy ester coatings are of considerable interest in metal litho work since esterification results in resins soluble in inexpensive solvents and whose solutions are also higher in solids content.

According to a leading manufacturer of epoxy resins the following properties are affected with increasing oil length of epoxy esters:

SOLUBILITY	increases
VISCOSITY	decreases
APPLICATION SOLIDS	increases
HARDNESS	decreases
BRUSHING EASE	increases
FLOW	increases
SAGGING	increases
INITIAL GLOSS	decreases
COLOR RETENTION	decreases
Drying Speed) (Reaches	maxi-
Exterior mum at	medium
Durability to long on type	depending
] [on type	or acrus

The epoxy esters are usually prepared in closed kettles by either the azeotropic or the fusion method. They can be prepared in open kettles, by the fusion method, but usually at the expense of pale color and uniformity. The reaction usually is carried on until a relatively low acid number is obtained, which is an indication that practically all of the fatty acids have been esterified.

When the fatty acids used are of the unsaturated type which is usually the case for litho coatings, esterification and polymerization take place simultaneously. Lower reaction temperatures favor esterification, while higher reaction temperatures hasten the polymerization. The coatings manufacturer must therefore control the reaction so that the desired acid number can be obtained without development of excessive viscosity.

The "cooked" ester is subsequently reduced with suitable solvents and then becomes the base vehicle for epoxy ester litho coatings. Suitable esters can be formulated into size coatings, gold lacquers, "C" enamels, "R" enamels, base whites, colored coatings, finishing varnishes, and crown varnishes.

Decorating Properties

These epoxy ester coatings retain to a considerable degree many of the desirable properties of the "cold cut" or straight epoxy type coatings. Properly prepared esters can be formulated to have fast drying properties which makes possible short baking cycles, high speed coating application, and good "stacking" properties. Excellent adhesion to most tinplate surfaces makes it practical, in some applications, to eliminate a size coating.

Color at high bakes, and color retention on rebakes, is excellent as are fabrication properties. Resistance to "hoppering", dry heat, steam processing, and many food stuffs and chemicals make these coatings of extreme interest to the metal lithographer.

To illustrate litho coatings formulated from epoxy resins, the following are examples of current commercial products being used in the metal decorating field:

Epoxy size coating, epoxy gold lacquer, epoxy finishing varnish, epoxy ester gold lacquer, epoxy ester finishing varnish, epoxy ester litho white, epoxy ester colors, epoxy ester food container lining, epoxy ester size coating, epoxy white adhesive for plastisol, and commercial epoxy and epoxy ester closures.

All of these litho coatings show excellent drying properties, good fabrication properties, resistance to dry heat and steam processing and

^{*} Grams of Resin Containing 1 Gram - Equivalent to epoxide

excellent chemical resistance. The oil-free epoxies, of course, have a higher order of chemical resistance than the esters and are suitable for packaging corrosive food products such as mustard and pickles.

As is the case with any other class of resins, the epoxies are not without limitations and therefore cannot be considered as "cure-alls" for any coating problem. They do, however, have many desirable properties which experience has shown will assure them a proper place in the litho coatings field.

Future research and engineering

developments will undoubtedly result in lower costs, for the epoxy class of resins, and this will certainly broaden their field of application*

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National Appoints Lipske, Clifcorn

B. B. Lipske was appointed director of research for the Atlantic Division last month by National Can Corp.

Mr. Lipske, who joined National Can 30 years ago, will exercise func-



3

Clifcorn

Lipske

tional control over both manufacturing research and field research in the division.

Named to head research work for the Central Division is Dr. Laverne E. Clifcorn.

National Can recently divisionalized geographically in order to place responsibility closer to the customer. The company organized an Atlantic Division and a Central Division, each comparable to its previously established Pacific Division. The laboratory and operational research and development, technical field service staff assistance, and other customer services are being improved and expanded.

Mr. Lipske was graduated from Gettysburg College in 1929 with a B. S. in chemistry and bacteriology. He also has studied food chemistry. He is a member of the National Metal Decorators Association, and other groups.

Under Mr. Lipske, James F. Crotty

will head the customer service phase of the Atlantic Division Research Department.

Dr. Clifcorn previously served in research posts with several other large can companies. He received his Ph.D. in chemistry from the University of Wisconsin in 1934. His headquarters will be at the company's Melrose Park, Ill., plant.

Canco Appoints Four

Three appointments in various divisions were announced last month by American Can Co.

William F. May was announced as the new vice president in the executive department. He formerly was assistant to the vice president in charge of the Canco Division sales. He joined the company in 1938, and has held a number of positions in research, manufacturing, industrial relations and sales.

David G. Bernard was named general manager of sales for the Canco Division.

J. Whitney King is the new manager of sales promotion and advertising of the Canco Division. Mr. King formerly headed Canco sales promotion activities, which have now been combined with the Division's advertising functions.

V. X. Kelly was appointed superintendent of the company's container-making plant in Denver. He succeeds F. R. Grote, Jr., who was transferred to Chicago. Mr. Kelly, who has been with American Can for 21 years, has been liaison representative between beverage customers and Canco plants in the Eastern Area.

Litho Schools

- Canada—Ryerson Institute of Technology. School of Graphic Arts, 50 Gould St., Toronto, Ont., Canada.
- Chicago—Chicago Lithographic Institute, 1611 W. Adams St., Chicago 12, Ill.
- Cincinnati-Ohio Mechanics Institute, Cincin nati, Ohio.
- Cleveland—Cleveland Lithographic Institute, Inc., 1120 Chester Ave., Cleveland 14, Ohio.
- Los Angeles—Los Angeles Trade Technical Junior College, 1646 S. Olive St., Los Angeles 15, Calif.
- Minneapolis—Dunwoody Industrial Institute, 818 Wayzata Blvd., Minneapolis 3, Mint
 - Minneapolis Vocational High School, 1101 Third Ave. South, Minneapolis 4, Minn.
- Nashville—Southern School of Printing, 1514 South St., Nashville, Tenn.
- New Yark—New York Trade School. Lithographic Department, 312 East 67 St., New York, N. Y.
- Manhattan School of Printing, 72 Warren St., New York, N.Y.
- Oklahoma—Oklahoma A & M Technical School. Graphic Arts Dept., Okmulgee, Okla.
- Rochester—Rochester Institute of Technology Dept. of Publishing & Printing, 65 Plymouth Ave., South Rochester 8, N.Y.
- Philadelphia Murrell Dobbins Vocationa School. 22nd and Lehigh, Philadelphia, Pa.
- Pittsburgh—Carnegie Institute of Technology School of Printing Management, Pittsburgh.
- San Francisco—City College of San Francisco.
 Ocean and Phelan Aves., Graphic Arts De-
- Sf Louis—David Ranken, Jr., School of Mechanical Trades, 4431 Finney St., St. Louis 8, Mo.

Vancouver-Clark College.

West Virginia—W. Va. Institute of Technology. Montgomery, W. Va.

Trade Directory

Internati. Assn. Ptg House Craftsmen P. E. Oldt, Exec. Sec'y. Room 307; 411 Oak St., Cincinnati 2.

Lithographers National Association Oscar Whitehouse, Exec. Dir. 1025 Connecticut Ave., N.W., Wash., D. C.

Lithographic Tech. Foundation William H. Webber, Exec. Dir. 131 East 39th St., New York 16, N. Y.

National Assn. of Litho Clubs Frederick Shultz, Sect. Buckbee Mears Co., Toni Bldg., St. Paul 1, Minn. National Assoc. of Photo-Lithographers Walter E. Soderstrom, Exec. V.P. 317 West 45th St., New York 36, N.Y.

National Metal Decorators Assoc., Inc. James G. Smith, Secretary P.O. Box 506, Crawfordsville, Ind.

Printing Industry of America Bernard J. Taymans, Mgr. 5728 Connecticut Ave., N.W., Washington, D.C

Industry Teamwork — Company Progress

This belief has been put to successful practice thru the years by member plants of the Lithographers & Printers National Association. Because of its growing significance in the changing patterns of the graphic arts industry, it will receive renewed emphasis at

LPNA'S 54TH ANNUAL CONVENTION

April 13-15, 1959

THE GREENBRIER

White Sulphur Springs, W. Va.

Industry teamwork to help plant management in its day-to-day operations and long-range planning will be the order of the day at the LPNA Convention. It will be demonstrated by the Association's special sections, such as bank stationers, book manufacturers, label manufacturers, poster producers, litho platemakers, who will meet at two searching sessions to advance their own product interests.

Business sessions, in addition to the above, will feature outstanding speakers on such topics as "New Fields to Explore in Sales Management" — "New Markets, New Methods, New Machines" — "Boom, Bust or Explode — An Economic Appraisal" — "Domestic Trade, Prosperity and Foreign Commerce" — as well as many other subjects of immediate urgency to progressive plant management.

LPNA will also pay tribute to the creators and producers of outstanding lithography. Certificates of Award will be presented to the 286 winners in the 9th Lithographic Awards Competition & Exhibit at an Awards Dinner on April 13. Special ceremonies will include exhibition of the winning specimens on 70 display panels and distribution of the 9th Awards Catalog illustrating and crediting the winners.

There will be opportunities to meet new and old industry friends — exchange ideas with management and the industry's suppliers — combine business and pleasure in the congenial and harmonious atmosphere of The Greenbrier, one of the country's finest resort hotels. For Convention details write to:

LITHOGRAPHERS & PRINTERS NATIONAL ASSOCIATION

Executive Headquarters: 1025 Connecticut Ave., N.W., Washington 6, D. C.

Eastern Branch: 597 Fifth Ave. New York 17, N. Y. Western Branch: 127 N. Dearborn St. Chicago 2, Illinois

NEWS about the TRADE



LPNA Winners Selected

A total of 286 winners in 48 classifications have been selected by a panel of 36 judges in the 9th Lithographic Awards Competition & Exhibit sponsored by the Lithographers & Printers National Association. More than 2,500 entries were received. Direct mail, sales literature and point-of-purchase displays drew the heaviest number of entries.

LPNA reports that 248 lithographic plants participated in the competition, accounting for 1,902 entries. National advertisers, advertising agencies, designers, artists, trade associations and others accounted for 682 entries.

The names of the winners will be announced on April 13 at a Lithographic Awards dinner to be held on the opening day of the LPNA convention at The Greenbrier, White Sulphur Springs, W. Va.

At the convention, the 70 panels of winning specimens, posters and displays will be exhibited for the first time. They will be shown again at a Chicago exhibit, May 5-7, at the Hamilton Hotel, and in New York, June 9-12, at the Warwick Hotel.

Tax Would Hurt Printing

Donald H. Taylor, president of the New York Employing Printers Association, in letters to New York city and state officials last month, said that the city's printing industry would suffer permanent damage if the city sales tax were raised from three to four percent.

Mr. Taylor said that New York printers have been working under "mounting competitive disadvantages that would be increased by a higher sales tax."

"When the city loses a printing job," he said, "it loses wages, pur-

chasing power, the sale of materials, and eventually tax revenues. For this reason we view the proposed increase as not only harmful but ultimately self-defeating."

Named Sales Manager

Eastern Colortype Corp., Clifton, N. J., has announced the appointment of Ernest W. Rauscher as sales manager to succeed the late Earl F.



Ernest W. Rauscher

Moore. Mr. Rauscher began his selling career with the eastern division of American Colortype Co. in 1947. He is the son of Joseph S. Rauscher who was production manager for American Colortype from 1933 until his death in 1953.

U.S.P.&L. Acquires Brett

The acquisition of The Brett Lithographing Co., Long Island City, New York, by the United States Printing & Lithograph Co., was announced last month by William M. Winship, president of Brett. It is reported that the transaction involved the purchase of all Brett capital stock by U.S.P.&L.

This is the second consolidation involving major lithographic firms this year. During January, Snyder & Black of White Plains, N. Y., and Schlegel Lithographing Co., of New York, two of the country's oldest lithographic firms, merged to form Snyder & Black & Schlegel.

Brett was established more than 114 years ago and is one of the leading companies in the industry. It concentrates on the production of fine quality multi-color lithography for some of the leading manufacturers of consumer goods. The company will be operated as a subsidiary of U.S.P.&L., and the present management maintained. Production and sales facilities will be operated from the Brett plant as usual.

U.S.P.&L. is one of the largest printing organizations in the country. It maintains seven plants located across the country that are equipped for high-speed multi-color printing and lithographic production. A New York plant is located in Mineola.

By joining U.S.P.&L., Mr. Winship said, Brett now is assured of broader facilities for service to its customers, increased continuity of work flow, and management and financial stability.

Donnelley Purchases Rudisill

Officers of R. R. Donnelley & Sons, Chicago, and Rudisill & Co., Lancaster, Pa., have announced the acquisition of Rudisill by Donnelley.

Rudisill, a combination shop employing about 160 persons, will be operated as a Donnelley subsidiary and have the same board of directors as the parent company.

New officers of Rudisill include Gen. C. C. Haffner, Jr., chairman and treasurer, and Gaylord Donnelley, president. Former Rudisill president, John L. Cousler, is vice president and general manager; and Mrs. James J. Rudisill, former owner and director, is remaining in an advisory capacity.

Announces PIA Contest Details

Printing Industry of America and Miller Printing Machinery Co., sponsors of the annual Printers and Lithographers' Self-Advertising Exhibition and Awards, have announced some of the details for the contest, now in its eighth year. Details and entry blanks are being sent to past entrants.

Awards include three \$1,000 cash prizes and nine Benjamin Franklin statuettes. Prizes are awarded in three divisions, according to the size of the firm, and for both advertising campaigns and individual specimens. For purposes of the competition, a campaign consists of three or more pieces of advertising used between Sept. 13 and Aug. 14, the closing date for receipt of entries.

Judging of entries is based on plan and continuity, idea, copy, design, quality of reproduction and results. Individual specimens will be considered for idea, design, copy and quality of reproduction.

Further information is available from PIA, 5728 Connecticut Ave., Washington 15, D. C., or the Miller Co., 1117 Reedsdale St., Pittsburgh 33, Pa.

To Hold Four Conferences

Four regional conferences on topics of importance to lithographers have been scheduled for early March by the Sales Management Committee of the Lithographers & Printers National Association. Two others were held late in February.

The conferences are being held at the Hotel Somerset, Boston, March 3; Hotel Sherman, Chicago, March 12; Hotel Biltmore, Los Angeles, March 17; and the Sheraton-Palace Hotel in San Francisco on March 19.

Additional conferences are planned for Ohio, Missouri, Texas and Georgia.

Members of the Sales Management Committee who participated in the planning of the conferences are John B. Osborn, Forbes Lithograph Mfg. Co.; Harvey W. Burgher, Providence Lithograph Co.; James M. Doody, Inland Lithograph Co.; Bruce S. Dunham, Zabel Brothers Co.; Theodore C. Fenn of Fenn & Fenn, Inc.; John Lambie, U. S. Printing & Lithographing Co.; Robert M. Lawrence, Forbes Lithograph Mfg. Co.; and Alfred Soman, Brett Lithographing Co.

Also participating were Carl N. Reed, Niagara Lithograph Co., LPNA executive committee representative; Oscar Whitehouse, LPNA executive director; and Joseph H. Fitzpatrick, Jr., staff representative.

Martin Named Pitman President

Paul F. Schmidt, newly elected chairman of the board and chief executive officer of the Harold M. Pitman Co., has announced the appointment





Behre

Martin





Vistain

Heyes

of Kenneth W. Martin as president. Mr. Martin, who joined the company in 1933 as a chemist, has held various managerial positions in the company's eastern division, and was elected vice president in 1950.

Other appointments made by the board of directors at the same time are J. Edward Behre and Alfred W. Heyes, vice presidents; and Clarence A. Vistain, sales manager of the western division.

Mr. Behre has been with the company's eastern division since 1945, and his most recent title was general manager.

Mr. Heyes has been with Pitman since 1947 as a technical sales representative and was promoted to the post of assistant to the president in 1954.

Mr. Vistain joined the company in 1946. After studying at the Chicago Lithographic Institute he spent some time as a sales representive. In 1954 he was appointed to the position of assistant sales manager of the Western division.

School To Hold Seminar

The Manhattan School of Printing, New York, has announced that it is holding the second in a series of seminars dealing with the subject of color reproduction, on April 2, at the school's offset division, 88 W. Broadway.

The first seminar, entitled, "Color Printing—Is there a Need for Standardization and Control?", took place on Aug. 14. (See ML, Sept.)

Title of the second seminar is "How to View Color." Panel members will include Daniel Ford of Peter F. Mallon Co.; Louis Greenwood of Young and Rubicam; and Mr. Robert Rossell, Research and Engineering Council of the Graphic Arts. Also expected to appear are representatives of Time, Inc., Eastman Kodak and the Macbeth Daylighting Corp.

Further information and tickets are available from the school.

Bon Ton Press Moves

The Bon Ton Press, located in New York City for the past 45 years, has moved into a new plant at 88 Cutter Hill Rd., Great Neck, N. Y.

The new 15,000 sq. ft. one-story plant was built at a cost of approximately \$500,000. It is completely airconditioned and has humidity controls in the shop areas.

Bon Ton Press, established in 1913, specializes in the production of fine color printing, labels, displays and packaging materials by both lithography and letterpress. All key personnel have been retained in the move.

Named To Cadillac Post

Arthur S. McGinn has been appointed executive vice president of the Cadillac Printing and Lithographing Corp., Chicago. He will supervise sales in addition to administrative duties.

Mr. McGinn was formerly a vice president and director of the Magill-Weinsheimer Co.



Photo Courtesy-General Mills, Inc., Betty Crocker Cake Mix

HOW TO MAKE CUSTOMERS GO OUT AND BUY IT

Use Hammermill Offset to make the product look more mouth-watering. It gives colors that true-to-life sparkle that helps move merchandise. It takes beautiful black and white printing, too. Turn the page to see.

PRINTED BY OFFSET ON HAMMERMILL OFFSET



FULL COLOR
OR
BLACK
AND WHITE,
HAMMERMILL OFFSET
PRINTS IT
RIGHT

If the job calls for a black and white illustration, new white Hammermill Offset brings out the dramatic contrasts, lights and shadows... just as it does with colors. (See other side of this insert.) This specimen was printed by offset on Hammermill Offset, substance 70, Super-Smooth finish on a 42 x 58 two-color press. Sheet size 39 x 51, 16 up. Speed 3,000 an hour. Hammermill Offset, in 8 finishes, and 7 new colors. Made by Hammermill Paper Company, Erie, Pennsylvania.



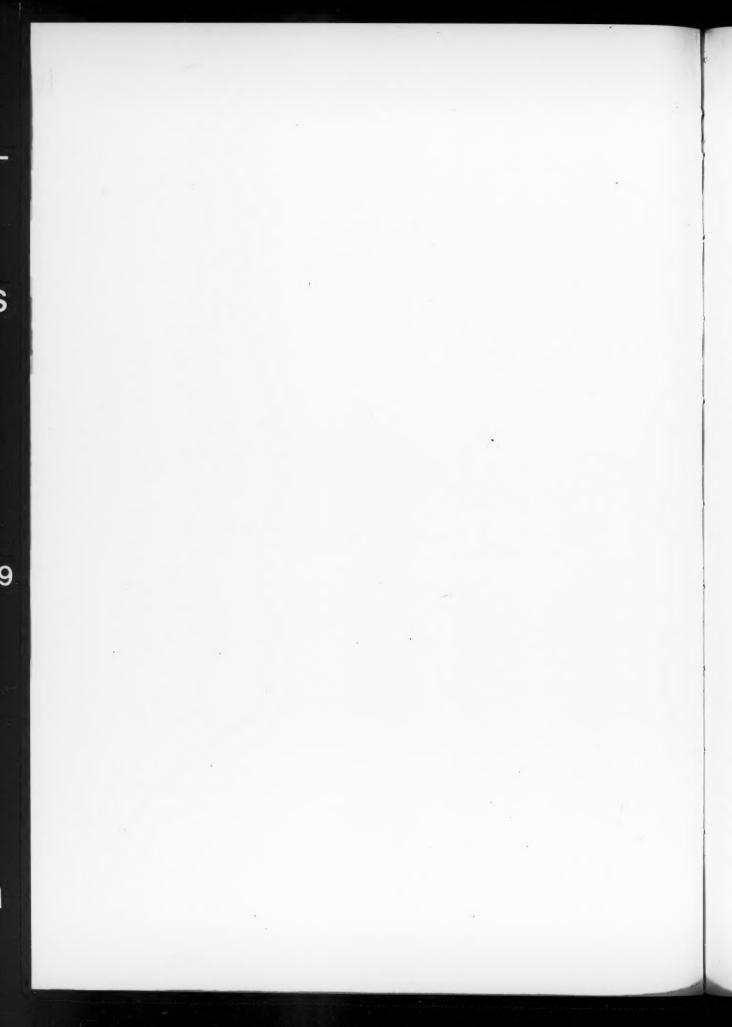
PACKAGED LITHO

Now you can produce all kinds of beautiful color work on a minimum ink inventory. No more costly special matches . . . no more delayed deliveries . . . Speed King colors mix together perfectly for special effects. Ask the IPI man for a Speed King color card. It tells the whole money-saving story!

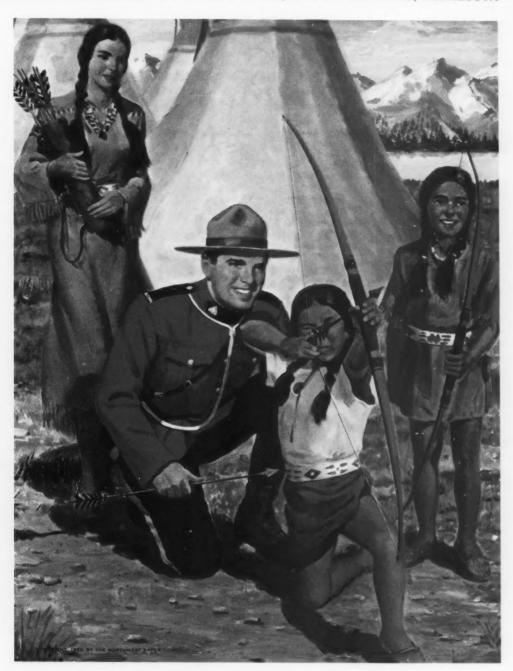


EXECUTIVE OFFICES: 67 WEST 44th STREET, NEW YORK 36, N. Y





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Mountie Northwest Nortex White Nortex Buff Nortex Gray Nortex Ivory Carlton

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Lithographed upon Regular MOUNTIE OFFSET 25x38-70 Pound

THE NORTHWEST PAPER COMPANY . CLOQUET, MINNESOTA

SALES OFFICES: Chicago 6, 20 North Wacker Drive; Minneapolis 2, Foshay Tower; Saint Louis 3, Shell Building; New York 17, 420 Lexington Avenue

SGAA Plans Annual Meeting

The Southern Graphic Arts Association has announced some of the speakers scheduled for its annual convention in Jacksonville, Fla., Apr. 27-29. They are Kurt E. Volk, president, Printing Industry of America; Walter E. Soderstrom, executive vice president, National Association of Photo-Lithographers: Ronald Drake, Champion Paper & Fibre Co.; William T. Clawson, Harris-Intertype Corp.; John H. Doesburg of PIA; and Herbert Rand, Mergenthaler Linotype Co.

The convention, 38th in the Association's history, will take place at the Robert Meyer Hotel which was just completed several months ago.

Closing date for the 20th annual exhibit of Southern printing, held during the convention, is March 20. There are 34 categories for entries, which must be submitted in duplicate.

Further information on the convention or exhibit is available from the Association, 1514 South St., Nashville, Tenn.

LTF Sets Seminar Dates

The Lithographic Technical Foundation has announced the dates for some of its well-known two-day technical seminars to be held in the Glessner House laboratory, Chicago.

A seminar on Color Reproduction and masking will be held March 16-17 and May 4-5; one on paper and ink, April 13-14 and July 13-14; and one on platemaking March 18-19 and May 6-7.

Attendance at the seminars is limited to the first 10 registrants. Further information is available from the research department, LTF, Glessner House, 1800 South Prairie Ave.

Standardizes Check Characters

Following the final agreement on the printed character shape to be used in common language check machines reached in December by banking and printing representatives, several graphic arts manufacturers have announced production of materials to print the characters.

The agreement to standardize magnetic ink characters was reached after seven years of research by bank-

ing institutions, printers and equipment manufacturers.

The new "common language" consists of 14 symbols, shown below,

01234567891:1

with zero through 9 being clearly recognizable as Arabic numerals. Four additional symbols represent transit routing, account number, amount number and dash.

The technical committee on mechanization of check handling of the American Bankers Association was scheduled to publish a final report on its work in mid-February. The report contains various specifications about printing with the new figures, designated E-13/B characters. It lists horizontal and vertical field boundaries, minimum and maximum check sizes and printing tolerances. It also contains information about measuring devices for verifying the dimensions and quality of the printed characters, together with guides to printing.

Among the manufacturers announcing the production of materials for the printing of magnetic characters are American Type Founders Co., Inc., and Mergenthaler Linotype

ATF is offering complete fonts of E-13/B and Mergenthaler matrices.

The Lithographers & Printers National Association, through its Bank Stationers' section, distributed specifications on check mechanization to its members last month.

Forbes Advances Bandelin

Forbes Lithograph Manufacturing Co., announced the ap-

pointment of John L. Bandelin to the newly created position of manager of folding carton sales. Prior to joining Forbes he was affili-ated with the sales department of Stone Forsyth Co., and before that with the sales department of the Marathon Corp., Menasha, Wisc.



Named Creative Director

Leroy Barfuss, nationally known designer and art director, has been appointed director of creative design for the Sorg Printing Co. of Texas.

Publishes Officers' Manual

The National Association of Litho Clubs has published a handsome 32page booklet with four-color cover designed as a guide for officers of Clubs and members of the lithographic industry who are interested in the work of the association and who wish to establish a new club in their area.

The manual presents a brief history of the Litho Club movement and outlines the aims and objectives of such organizations. It then points out a number of steps that can be taken to aid in forming a club and the necessary information for obtaining a charter, etc. The booklet also contains the complete constitution and by-laws of the NALC.

A considerable portion of the manual is devoted to outlining the various duties of the Litho Club officers, including hints on how to conduct the various ceremonies and planning different programs.

Announces Seminar Speakers

John L. Kronenberg, program chairman for the annual Alumni Printing Seminar and Management Conference, has announced some of the speakers for the meeting to be held April 16-18 at Carnegie Institute of Technology in Pittsburgh.

Kurt E. Volk, newly elected president of Printing Industry of America, will talk on "How to Get More Production Through Your People." Gifford N. Booth, president of Grit Printing Co., Wichita, Kan., will discuss "The Role of the Airplane in Business"; and Maurice A. Leverault, manager of the offset department, Brooklyn Cooperage Co., will lead a panel discussion on "New Developments in the Graphic Arts."

U.S.P.&L. Consolidates

United States Printing & Lithograph Corp. has consolidated its two San Francisco area plants. Equipment and personnel has been moved from a leased building at Redwood City to San Francisco, where it has been merged into the Lehmann Printing & Lithographing Co. plant. U.S.P.&L. acquired Lehmann in 1957.

Safran Enlarges Plant

Safran Printing Co., Detroit, has increased its manufacturing space by erecting a second story on its main building and by additions to other parts of its plant.

The additions add 16,000 sq. ft. to the color photography and plate-making departments, and provide additional space for new presses and other machinery, storage and office areas.

Hear Harris Research Men

More than 100 supervisors of Western Printing & Lithograph Co., Racine, Wis., met recently to hear two executives with major responsibility for Harris-Intertype Corp.'s multi-million dollar graphic arts research program discuss new developments in the industry.

The speakers were W. R. Spiller, vice president in charge of engineering, and Webster C. Roberts, director of research in charge of the company's laboratories in Cleveland.

Forms Education Committee

The Graphic Arts Institute of New England has established a 23-member committee to investigate the problems of recruitment and training for the graphic arts. Kenneth G. Sheid, Forbes Lithograph Mfg. Co., is chairman of the group.

The committee is organized into three major divisions designed to focus on recruitment, training and management education.

Committee members are Guy Holbrook and Winthrop Lee, Riverside Press; William Krusell, Donald C. Hager and Howard Wallingford of Rapid Service Press, Inc.; Chester Nightingale and Harold Drury of Forbes Lithograph Mfg. Co.; Glendon Ditmar, Recording & Statistical Corp.; Arthur T. Howard of the A. T. Howard Co.: Thomas Todd, Jr., of the Thomas Todd Co.; Arthur Haase, F. H. Gilson Co.; Burton Stratton, Harvard University Press; James Sheldon of Sheldon Press; Robert Fallon, Nurfal Printing Co.; Harry F. Howard, Plimpton Press, Inc.; Robert Williamson of T. O. Metcalf Co.; Frank Lightbown of Cecil H. Wrightson Co.; Samuel Donnell, New England Bookbinding Co.; Douglas F. Reilly, Buck Printing Co.; Luther M. Child, Jr., Cuneo Press of New England, Inc.: Robert Day, Hub Offset Co.; Horace Martin, Publishers Service Co., Inc.: and Harry Gage.

Elected Lanston President

Kurtz M. Hanson has been elected president of Lanston Industries, Inc., manufacturers of "Monotype" type-



Kurtz M. Hanson

setting and typecasting machinery and a wide range of photo-mechanical equipment for the graphic arts and reproduction industries.

Mr. Hanson, former president of Champion-International Paper Co., is also a director of Western Electric Co., the National Association of Manufacturers, New England Transportation Co., the World Trade Center in New England, Inc., and Associated Industries of Massachusetts.

He was introduced to the trade press and industry leaders at a luncheon in the Barclay Hotel, Philadelphia, on Feb. 19.

Heads GPI Branch

N. E. Wallrich has been appointed manager of the St. Paul branch of General Printing Ink Co., division of Sun Chemical Corp. He has had 25 years experience in the graphic arts, starting out as a pressman.

At the same time the company also announced that Howard Robinson has been placed in charge of the laboratory and plant operations at the St. Paul branch.

Unable to Prevent Dermatitis

Little can be done to prevent lithographers from developing "Chromate dermatitis," a trio of doctors report in the February issue of the Journal of the American Medical Association. Skin disease is an occupational hazard of lithographers, affecting from 5 to 10 percent of persons engaged in high-speed color work.

In a study of 100 men, the three doctors, all with the Northwest University Medical Center, found that it takes about five to 15 years for pressmen and platemakers, depending on the amount of chemicals they come in contact with, to develop dermatitis.

The doctors do say, however, that the disease could be controlled to some extent by safer engineering procedures which would minimize contact with known hazardous chemical agents; by research toward the development of materials to replace the toxic chemicals; and by further research into the possibility of repelling, neutralizing or separating chromate, believed to be the major factor in the disease, when it comes in contact with the skin.

Since rubber gloves and creams have been found to make the handling of materials cumbersome, the doctors recommend that lithographers suffering from the skin disease be transferred to other jobs.

Liskey Purchases Firm

Liskey Lithographic Co., Inc., Norfolk, Va., has purchased the firm of Ironmonger & Henley, specialists in engraving work and gold lettering and stamping. According to Lee R. Liskey, president, this makes his firm the largest commercial printing house in that city. This is the third firm purchased by Liskey in the past three years.

U.S.P.&L. Earnings Up

The United States Printing & Lithograph Co., Cincinnati, reported net earnings of \$1,075,425 for the year 1958. This is an increase of approximately six percent over 1957. William H. Walters, president, attributed the high earnings to increased sales.

Goming! 3 NEW GHIEFS METUS

AMERICAN TYPE FOUNDERS

ELIZABETH, NEW JERSEY

Pre-register system on new Chiefs assures first class work at top speeds

Three new, fast two-color Chiefs with advantages that spell higher profits for every hour of running time are now available from ATF.

The *Chief* 238 prints sheets up to $25\frac{1}{2}x38\frac{1}{2}$ " at speeds to 7500 iph.

The *Chief 250* prints sheets up to 361/4x50" at speeds up to 6500 iph.

The *Chief 255* prints sheets up to 38 x 55" at speeds up to 6000 iph.

All three presses include features that save time, trouble and profits for the printer. For instance:

The pre-register system permits twice the time for registering the sheets as on presses without such a system. In effect, the press is equipped with two sets of headstops. The sheet is slowed down and brought into register at the front by the first set of headstops, underneath the previous sheet.

While the previous sheet is being transferred to the impression cylinder by the swing-arm mechanism, the next sheet moves down slowly to the second set of headstops, where it is again registered—this time front and side. The second or main headstops are adjustable while the press is running—to vary the gripper margin or correct the "lay" of the sheet. When these headstops are adjusted, the check-fingers automatically adjust to the same relative position.

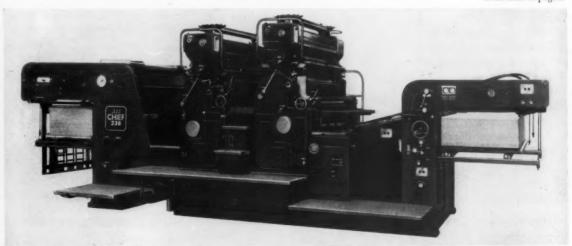
The "V" cylinder arrangement of the presses is such that both colors are printed while the sheet is held in position on the *one* impression cylinder. This eliminates register errors common to presses requiring transfer of the sheet between printing units. The printing units on the Chiefs are on

the same level, which makes them fully accessible to the pressmen. Ample room for working is provided between the color units, and convenient storage trays for inks, chemicals, etc., are provided for each unit.

The high speed stream feeder is easy to set, keeps sheets in full view while feeding. Continuous feeding—which permits pressmen to install a fresh pile of stock while the press prints the last of the preceding pile—is available without extra cost on the Chiefs 250 and 255 (optional on the Chief 238).

The swing-arm is cam-operated in both directions to insure accurate register at high speeds. The presses employ two feed cylinders, which permit the swing-arm to operate above the feed-plate and give the sheet a fairly flat line of travel

Continued on page 2



Turn page for interesting story on ATF Chief 22

100 year old plant installs ATF Chief 22 after careful study of 17 x 22 offset presses

Sentinel Printing Company, a division of The Hempstead Sentinel, Inc., celebrated its first complete century last year, under the operation of four generations of the Van de Water family. This progressive Long Island plant has both letterpress and offset equipment, plus its own composing room and bindery. The company turns out a wide assortment of jobs for a variety of customers. A typical day's line up might include work on well over a hundred different jobs. Some recent examples: summons "tickets" for the local police department, catalog pages for a giant aircraft equipment manufacturer, business forms for a department store, window banners for a toy company, and a monthly house organ for a bank.

Always expanding and updating their facilities, Sentinel recently consulted a trade association about the best way to build up their offset operation. The technical consultants advised Sentinel to add a 17 x 22 offset press, pointing out that this size would tie in best with Sentinel's large volume of runs on both single and multi-color jobs.

The present owners, Kenneth B. Van de Water and his son, Ken Jr., thoroughly appraised all available models in the 17 x 22 size range. They lined up complete specifications and operating details from all the manufacturers, and visited plants operating offset presses in this size. On the basis of this careful analysis, the people at Sentinel decided on the ATF Chief 22. After about eight months of use, they are convinced that their choice has been justified.

Sentinel's pressman on the Chief 22, Howard Gregg, likes the fast



Howard Gregg, Sentinel pressman, finds the Chief 22's fast plate lock-up easy to work with.

set-up and getaway, as well as the general easy and trouble-free operation. And he finds the wash-up device convenient and thorough. The quality of the work the press turns out is highly regarded, too, especially where color and register are concerned. The Chief 22's inking system provides the heavy coverage needed when running color forms. And of course the compact, space-saving construction fits in well with Sentinel's neat and orderly plant layout.

Sentinel uses the Chief 22 for house organs, technical manuals, business forms, two and three color box wraps—all on an assortment of stocks, including gummed, bond, coated, tracing paper and 91# index. The pressman finds the Wale floating nozzle a great help when running hard-to-handle stocks.

This addition of an ATF Chief 22 is just one step in the Sentinel expansion program that has been going on since the company was founded in 1858, and has been accelerated in the past ten years. A few years ago Sentinel moved to its present location, a single-level building especially designed for them. And one of the primary considerations in laying out the new quarters was providing extra floor space for future expansion.

Continued from page 1

from the feed board to the impression cylinders—a distinct advantage when printing heavy card stock.

Printing pressures on the two units are adjusted by a handwheel and micrometer adjustment on the operator's side of each unit. A calibrated dial indicates the setting.

Blanket-to-plate pressure can be varied by a simple micrometer adjustment—which eliminates the need for changing packing, should the blanket swell a little during long press runs.

The feed-plate is raised or low-

ered to compensate for differences in stock thickness. This is accomplished with a handwheel and micrometer adjustment, and eliminates the need for adjusting grippers when changing stocks.

The feed board is motorized, for easy raising and lowering.

Lubrication is automatic and semi-automatic, and very few points require individual attention. A red warning light indicates when the oil reservoir needs refilling—although press can be run for some time after it appears, without danger.

All cylinders are mounted in special alloy phosphor-bronze lined bearings, which are lubricated automatically. As a result, the press is quiet in operation and longer-wearing at these critical points.

Standard equipment on the Chief 250 and 255 includes a highly efficient mechanical gripper in the delivery, which insures accurate delivery at high speeds (this feature is also available on the Chief 238 as optional equipment).

Ask your local ATF representative or Branch for the details.



American Type Founders · 200 Elmora Avenue · Elizabeth, N. J.

3 Generations Of Ellison's Mark 57th Year In Ink Business

JOHN ELLISON, president and treasurer of Lewis Roberts, Inc., celebrated his 77th birthday last month; and his 57th year in the printing ink industry, 55 of them with the Newark, N. J. ink firm which has three generations of Ellisons currently on the payroll. His busy schedule leaves little time to consider retirement, and as long as he maintains his enthusiasm he has no plans for altering his busy schedule.

During the past 57 years, Mr. Ellison has always found time to devote to the welfare of the graphic arts industry generally and his own industry specifically. He has served as president of the National Association of Printing Ink Makers, and has been a member of the board of directors for many years. He has also served on many of the association's committees and is currently chairman of the publicity committee.

His most recent award for service to the field was in 1955 when he was honored by the New York Printing Ink Production Club and named a Master Ink Technologist.

The community has also benefited from Mr. Ellison's enthusiasm through his years of activity with the Newark Rotary Club, oldest and largest in the state. He has served as president of the 275-member organization, and this year his son Norman is president, the first son of a former president to fill that post.

Mr. Ellison, who lives in South Orange, N. J., has three sons and a daughter, 10 grandchildren and two great grandchildren. He celebrated his golden wedding anniversary three years ago.

Norman, his eldest son, has been associated with Lewis Roberts for more than 27 years, and his grandson, Raymond, recently joined the company to carry on the Ellison family tradition.

Mr. Ellison has seen Lewis Roberts grow from a small local manufacturer to the present organization with two manufacturing plants and national distribution. The second plant, located in Auburn, N. Y., on a 120-acre site, is devoted principally to manufacturing base inks for the 20 Lewis Roberts branch offices.

The Newark plant is the center of the company's product research and development activities and has complete laboratory facilities which include six different types of printing presses used exclusively for testing company products and new developments.

Mr. Ellison is constantly striving to keep abreast of industry developments, and last year, accompanied by two technicians, he visited Drupa, the graphic arts exposition in Germany, to check on the latest developments in Europe.

When ML asked Mr. Ellison about his plans for the future, he said that as long as he is blessed with good health and is able to enjoy work, he will continue his active interest in making and selling inks.

Council Offers Portfolios

Three portfolios for use by printers in recruiting, selecting and training personnel have been prepared by the Education Council of the Graphic Arts Industry and now are available for use by printers. The portfolios contain materials designed to guide and assist printers in developing and conducting such programs in their own plants.

The portfolios include one for inplant training, one for recruitment and selection and one which contains information on how to work with local schools to solve the manpower problem.

Information on obtaining the portfolios is available from the Council, 5728 Connecticut Ave., N. W., Washington 15, D. C.

Small Groups To Meet

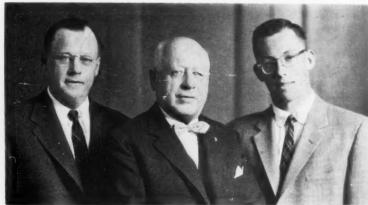
As a method of dealing with the day-to-day problems in a particular phase of lithography, the Metropolitan Lithographers Association of New York reports that its program of small discussion groups meeting at regular intervals has been highly successful.

As part of this program, two more groups were formed which held their first meetings last month. They are a group primarily interested in cost and financial management problems headed by Herbert E. Brod of Lutz & Sheinkman; and one for medium size shops not engaged in process color work.

GAE Moves

The Graphic Arts Employment Service, Cincinnati, has moved into new and larger quarters in the Transportation building, 307 E. 4th St. The new offices are twice the size of the former.

The company was established in March 1952 to serve employers seeking key personnel and employes seeking new positions. Three years later it expanded to include journey-



Norman Ellison

John Ellison

Raymond Ellison



SUPREME ACCURACY — prime objective of all craftsmen; achieved with Crescent Spectrolith!

With Crescent's Spectrolith System for lithographic inks, it's easy to match any color perfectly. Crescent gives you any formula you need along with the basic set of inks. Or, you can work your way into the System by buying any quantity of individual inks. Spectrolith is a new, economical way to custom-blend that reduces down time if you run out of inks, and costly waiting for color okays. Get the complete story; just drop a note on your letterhead for free color sample book.



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Look to Crescent for Ink Leadership

Inks for Letterpress+Lithography+Flexography+Rotogravure

Discusses Web Offset

A meeting of web-offset conscious representatives of graphic arts organizations and firms took place last month in Miami which pointed to the ever increasing numbers of newspapers and publications switching to web-fed offset lithography.

The purpose of the meeting was to further expand the research program currently being conducted by the Amalgamated Lithographers of America under Edward Swayduck, chairman of the Union's committee for technological development.

The conference considered the latest developments in sheet and web-fed offset press equipment and revealed that as a result of new production techniques and high speed presses, the make-ready operation in the magazine field has now been cut from 70 to 5 hours in many instances. It was also reported that regular letterpress newspaper can be run successfully on web-fed presses at high speed.

Speakers at the five-day meeting and their topics were Richard Manley. American Type Founders, "Photocomposing and Sheet-Fed Sales in the Newspaper Publishing Field"; Douglas Murray, ATF, "Web-Offset in the Newspaper Publishing Field"; Frank Bitteto, Reader's Digest, "A Publisher Looks at Web Offset"; George Cornelius of the Research and Engineering Council of the Graphic Arts and Cornelius Printing Co., "Activities of the Council and Potential Growth of the Graphic Arts Industry": Warren L. Rhodes, Rochester Institute of Technology, "Research on Web-Offset"; and James A. Armitage, Inland Printing Co., "Employers Attitude Towards Growth of the Industry and Personal Evaluation of Web-Offset."

Mr. Swayduck reported that his committee was "tremendously impressed" with the shift to web-offset and that the union intended to pursue their research in this area. His committee is preparing a report for the union membership in the form of a booklet defining web-offset developments and describing training requirements that will be needed to prepare operators for the equipment. Release of the booklet has not been announced.

Produces Unusual Kit

Merrick Lithograph, Cleveland, has produced an unusual sales kit for the Dodge division of Chrysler Corp. It was designed by Joseph Meyer of Merrick and Richard L. Shugg, Jr., of Dodge.

The kit enables Dodge salesmen to compare visually different features of their product with six other automobiles.

The kit contains, for example, a box which unfolds to demonstrate the cubic feet of space in a Dodge trunk, a printed spare tire, working scales to show trunk height, steering wheel clearance and rear seat height; a diecut size 9 to show clearance between the door post and rear seat of the Dodge; and a full-size template to show front door clearance.

All materials fit into an 18-inch square package.

Describes Harris Scholarships

A booklet describing the "Scholarship and Aid-to-Education" programs of Harris-Intertype Corp., has been published by the company and is available from the personnel department, 55 Public Square, Cleveland 13.

The booklet emphasizes the financial assistance Harris is making available to young men seeking careers in the printing and publishing industry.

Harris-Intertype sponsors six scholarships yearly in the graphic arts field and three others are sponsored as memorials by the families of deceased company officials. The latter three are administered by the Education Council of the Graphic Arts Industry.

TAPPI Meets

The 44th annual meeting of the Technical Association of the Pulp and Paper Industry was held late last month at the Commodore Hotel in New York.

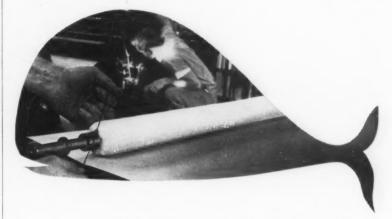
Several talks given during a special graphic arts session were of interest to printers and lithographers. These included "Reproducibility Studies of Pick Measurements" by W. D. Schaeffer, J. M. Fetsko and A. C. Zettlemoyer of Lehigh University;

"A Study of the Surface Characteristics of Paper and Paperboard as They Relate to Printing Smoothness," by G. R. Sears and W. A. Wink of the Institute of Paper Chemistry; "Photographic Examination of Paper and Paperboard Surfaces to Predict Halftone Printing Quality," by R. O. Ragan, Chicago Carton Co.; and "Some of the Factors Affecting the Printing Quality of Newsprint" by R. W. Prince, ANPA Research Laboratories, Easton, Pa.

Holds Panel Discussion

The Printers Supply Salesmen's Guild of New York, on Feb. 13, held a panel discussion entitled "What Does the Customer Expect from a Salesman?" Panel members were Charles Arcouet, Sorg Printing Co.; Theodore Bihler, Journal of Commerce; Samuel Chernoble, Comet Press; and Richard Messner, Marbridge Printing Co. Moderators were Frederick H. Pinkerton and Edwin F. Zimmer.

SEAMOL® and FLANOL® Dampener Covers Make a Whale of a Difference!



One of the big reasons for this sparkling reproduction is that both Seamol and Flanol are *seamless*. No seams or stitches to give or tear—no weak points. In addition, they are lintfree and stretch tested to fit your rollers, assuring the precise dampening control that is essential for sharp offset reproduction.

Tough all-wool Flanol (under covering) offers premium water retention and resilience. It never slips on the roller and its springy loop pile never mats down. Strong white cotton Seamol (outer covering) gives an even roller surface and an ideal moisture transfer—no flooding or dry patches.

Seamol and Flanol are packed in dustfree, center-opening cartons, in lengths of approximately 25 yards. Also in precut lengths for every press. Write now for more information and prices.

Break in and maintain your dampener covers with the Jomac Roller Cleaner and Dampener Dryer—it really pays off!

JOMAC Inc.

Dept. L-1, Philadelphia 38, Pa.

To Use Offset For Textbooks

Three out of seven college textbooks being published and produced in the San Francisco area by Wadsworth Publishing Co. will be lithographed. This announcement, by the San Francisco subsidiary of Prentice-Hall, has stimulated interest in the future of book production by lithography in that area. A major factor in both the announcement and the future outlook is the recent ITU-ALA agreement which allows ALA plants to accept negatives (rather than only positive proofs) from ITU photo-typesetters. (See ML Feb. page 107). Photon Typographers of Oakland is setting all three of the books.

Presswork for the lithographed books is being done by Peninsula Lithograph Co., the commercial department of the Pacific Shipper and George Reproduction Co. George will print its book, an English grammar text, on its recently installed 38x50" ATF-Mann perfecting press.

All three volumes are being produced in editions of 7,500. They are to be distributed nationally.

Discusses Profits

A panel discussion on "Operation for Profits," at a recent meeting of Printing Industry of Houston, brought out the interesting suggestion that such an operation must start at the top and that the "owner must set the tone and be stingy."

The panel consisting of M. M. McCune, Premier Printing; Arnan Rasch, Webb Printing Co.; and Stephen Bresk of the Rein Co., all agreed that the prime requisite for "Operation Profit" is a full and thorough knowledge of all costs. They pointed out that accurate records and competent personnel are an absolute necessity. They also told PIA members that a plant owner must "stay in his own league and do the kind of work for which his plant and personnel are best suited and trained."

Installs Platemaking Room

The Printing, Packaging & Allied Trades Research Association has installed a lithographic platemaking room designed to duplicate conditions that may be experienced in members' litho plants. It will be used primarily for research work on lithographic half-tone reproduction which requires the accurate control of as many variables as possible.

Anchor Advances Two

Anchor Chemical Corp., Brooklyn, N. Y., has announced the promotion of two of its salesmen, Martin Hollander and Theodore Maizus. Mr.



Maizus

Hollander

Hollander, the firm's mid-west sales manager for the past ten years, has been elevated to general sales manager in charge of all sales activities.

Mr. Maizus, who has been with the firm for 10 years, has been appointed regional sales manager. He will be in charge of sales training programs and regional sales and will assist in the supervision of company salesmen.

Both men are well known in the trade, having made frequent trips throughout the years to different areas in the United States and Canada in addition to covering their own territories.

Named EGA Manager

Harry M. Crosby, president, Eastern Graphic Arts Supply Co., Inc., and Empire Laboratories, Inc., New York, has announced the appointment of Herbert W. Blomquist as manager of company operations. He is taking over administrative and management responsibilities formerly handled by Mr. Crosby.

Mr. Blomquist had previously been associated with such firms as the Harris-Seybold Co. div. of Harris-Intertype Corp., and the Davidson Corp. subsidiary of Mergenthaler Linotype Co.

Forms Research Group

A meeting of an industrywide letterpress research committee in Washington during January has resulted in the formation of an organization called Printing Research Foundation, Inc. The new association will conduct, among other things, an educational program at the graduate level including fundamental research, and an applied research program directed to specific areas of letterpress.

The letterpress committee, formed two years ago under the general direction of the Research & Engineering Council of the Graphic Arts Industry, was responsible for a year long survey and study of the industry which led to the basis for the new organization.

Financing of the survey was jointly sponsored by the American Photoengravers Association, the Book Manufacturers Institute and the International Association of Electrotypers & Stereotypers, Inc.

ITCA Holds Workshop

More than 100 persons attended a photocomposition workshop sponsored by the International Typographic Composition Association, Inc., in Pittsburgh on Jan. 23 and 24.

Among the speakers were Carl P. Palmer who spoke on "Photography as an Integrated Process"; William H. Vinton of Du Pont who reported on new developments in the industry; Robert D. Schulz, Eastman Kodak Co.; Bernard J. Halpern, Du Pont; and Kenneth R. Burchard, assistant dean of the School of Printing Management, Carnegie Institute of Technology.

The workshop also featured a session conducted by five representatives of firms marketing phototypesetting equipment.

Provan To Ideal Post

Norman D. Provan has replaced Richard T. Kennedy in the Twin Cities area for Ideal Roller & Manufacturing Co. Mr. Kennedy resigned to start a business of his own.

Mr. Provan was previously with the sales service department of the Miehle Co. division of Miehle-Goss-Dexter, Inc.



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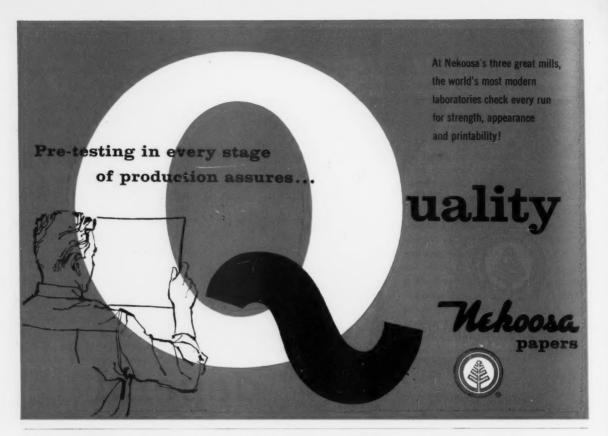
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Ink Firms Merge

The Hilton-Hawley Co., Cincinnati, and C. O. Monk, Inc., Baltimore, have announced the completion of plans for a merger to be effective March 31. The new company will be known as the Monk-Hawley Co.

The Monk firm has specialized in the manufacture of publication, flexographic and related inks, while Hilton-Hawley has been a manufacturer of a general line of inks including those for lithography.

Oxford Management Changes

Oxford Paper Co. has announced several management changes in connection with its new kraft construction program and the operation of its Rumford, Me., mill.

Henry P. Petzold, mill manager, has been named assistant to the vice president and will coordinate the efforts of the various departments of the company involved in the design, construction and start-up of Oxford's new softwood kraft mill.

Charles L. Ferguson has been appointed mill manager succeeding Mr.

Petzold. Other appointments are Harry B. Conner to assistant mill manager, paper; and Howard P. Waldenmyer to assistant mill manager, pulp.

Clinic To Exhibit Books

The Chicago Book Clinic will present its 10th annual exhibition of Chicago and midwestern bookmaking in the Chicago public library during the month of May. All entries will vie for honors against a set of standards established by the Clinic, composed of publishing house production executives. Standards include cover binding, printing, design and reader appeal.

In the past few years, the number of books produced by lithography in the honor group has been growing steadily, and the trend is expected to continue this year.

Keylitho Appoints Two

Keylitho Ltd., Montreal, has announced the appointment of George Anderson to the position of vice president in charge of sales; and Paul Fiala to the post of art director.

New Post For Panko

Harry Panko has been appointed manager of professional and technical sales promotion for Ansco, Binghamton, N. Y. He has been with the company for 20 years, holding positions in quality control, sales and advertising.

In his new position he will be responsible for planning and implementing promotional programs for all Ansco photographic films, paper, chemicals and equipment in the professional photographic, medical, industrial and graphic arts fields.

New Association Formed

An international federation of manufacturers, converters and printers of pressure sensitive and heat sealing adhesive coated paper and foils has been formed in Paris, France. Kleen-Stik Products, Inc., is the only American company to participate in its formation. The association is called the International Federation of Manufacturers and Converters of Pressure Sensitive and Thermo-Plastic Adhesives.

Addresses Carnegie Seminar

Glenn Foss, New York graphic designer, was the fourth speaker in a series of lectures on graphic design at Carnegie Institute of Technology. The series, entitled "Graphic Design Today," is under the joint sponsorship of the School of Printing Management and the Carnegie College of Fine Arts.

Mr. Foss illustrated his address, entitled "Attitudes in Graphics," with slides showing some of his photographic experiments.

Nashua Merchants To Meet

Nashua Corp.'s Merchants Advisory Committee is scheduled to meet at the Waldorf Astoria Hotel in New York on March 9. Topics to be discussed are new and more effective merchandising methods, new products and technical advances, general market conditions and promotional plans.

Names Two Representatives

The regional paper division of Crown Zellerbach, Chicago, has announced the appointments of Thomas H. Mayer as Eastern district sales representative, and Theodore M. Stein-





Steinmetz

Mayer

metz as Midwest sales and service representative. Mr. Mayer will have his headquarters in New York and Mr. Steinmetz in Chicago.

Mr. Mayer was formerly associated with Perkins-Goodwin, Eastern paper manufacturers and mill agents. Mr. Steinmetz, who joined the company in 1953, has been representing the company in northern California.

Named Great Lakes Foreman

Great Lakes Lithograph Co., Cleveland, has announced the appointment of Robert Brown as pressroom foreman. He was formerly with Danner Press of Akron, Ohio.

Mayo Purchases Waller

Mayo Brothers, Inc., Dallas, has purchased the 39-year old Waller Printing Co. from Harry Waller, bringing the number of Dallas printing companies it owns to four. Terms of the transaction were not disclosed.

The Waller Co.'s equipment is being sold and all future production will be handled by Mayo, the company reports.

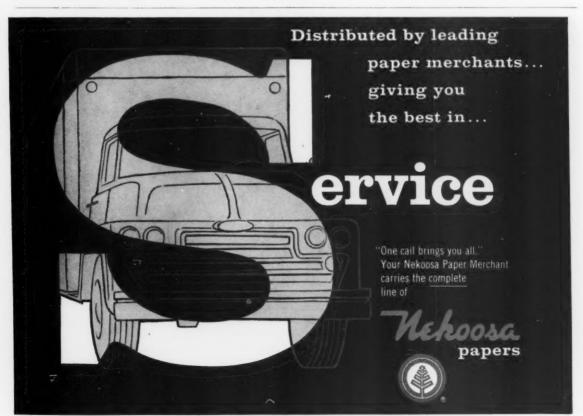
A & F Now Fenway Press

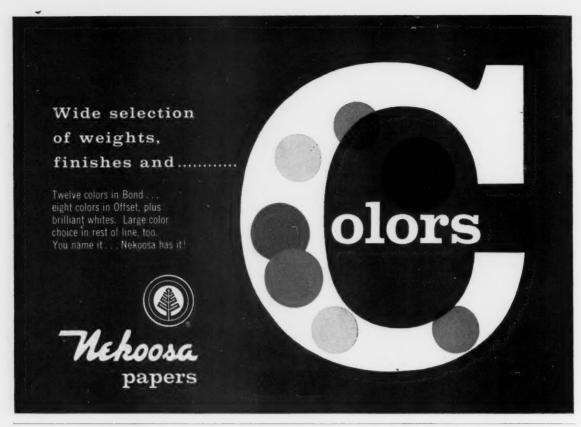
A & F Printing Service, Inc., has changed its name to Fenway Press and moved its offset facilities to 263 Ninth Ave., New York.

See M-G-D Equipment

More than 400 printing and bindery men visited a five-day open house, which featured working demonstrations of Miehle, Dexter and Lawson machinery, in Indianapolis during the week of Jan. 25.

The demonstrations were held at the recently enlarged plant of Miehle's Indianapolis service dealer, the Egenolf Machine Co.





Elects New Directors

The employing lithographers division of the Graphic Arts Association of Michigan has elected Thomas Marantette, Graphic Arts Process Co., chairman of the board of directors. Other directors are Albert E. Libby, Calvert Lithographing Co.; Daniel J. Henry, Douglas Offset Co.; and William J. Splittstoesser, Process Lithograph Co.

Names Six Vice Presidents

The Christian Board of Publication, religious publishing and combination printing firm in St. Louis, has announced the appointment of six new vice presidents. They are George E. Kiefer, Stuart A. Johnson, Walter J. Taylor, Darrell K. Wolfe, Howard E. Short, and Marvin E. Smith.

Frederick Keast Retires

Frederick Keast, head of H. S. Crocker Company's advertising and sales departments, is retiring this spring after 40 years with the firm in San Francisco and San Bruno, Cal. He joined Crocker's sales staff in 1919,

was named manager of its advertising sales department in 1930, and in 1953 organized its national sales department.

He has been unofficial historian for the firm for many years and has edited its lithographic sales publication.

Looking For Questions

Persons having questions or problems they would like discussed at the Southwest Litho Clinic in Dallas, June 19-21, are urged to contact Edward Deever, Route #8, Box 213, Dallas.

Theme for this year's clinic is "Trouble Shooting."

Web Offset Section To Meet

The Web Offset Section of Printing Industry of America will meet April 24 and 25 at the Biltmore Hotel in Dayton, Ohio. In addition to a discussion of web-offset problems and equipment, there will be a visit to the offset division of the McCall Corp., where that company's large common impression cylinder web-offset press will be viewed in production.

Installs Large Presses

Harris-Seybold Co. has announced that the Lord Baltimore Press, Clinton, Iowa, has installed a 43 x 59" six-color press. Other large installations during January were a 52½ x 77" five-color press at Miller & Miller, Inc., Atlanta; a 43 x 59" five-color offset press at Olin Mathieson Chemical Corp.; and 52½ x 77" four-color presses at H. S. Crocker Co., San Bruno, Cal., and the G. A. Ackerman Printing Co., Cicero, Ill.

Nekoosa Appoints Converter

Union Envelope Co., Richmond, Va., has been appointed a franchised converter of Nekoosa watermarked bond and white wove envelopes by Nekoosa-Edwards Paper Co. Union offers its merchant customers mill printing services in offset and letterpress.

Colad To Increase Space

Colad Co., Inc., manufacturers of school book covers in Buffalo, N. Y., is undergoing a \$100,000 expansion that will double its floor space.

To Judge Chicago Design Show

Edward Katz, Crafton Graphic Co., New York, is one of the judges for the 32nd annual exhibition of Design in Chicago Printing. Designers, printers and advertisers annually submit examples of work in 18 categories.

The show, sponsored by the Society of Typographical Arts accepts only material produced during 1958 within 50 miles of Chicago. The exhibit will take place from May 2 to June 5 at the Chicago Art Institute.

To Direct Carolina Division

Dr. J. D. Wethern has been appointed technical director of the Carolina division of the Riegel Paper Co. He was formerly coordinator of research and development for the Crown Zellerbach Corp.

RLMA Elects Officers

At its annual meeting in New Orleans late in January, the Roll Label Manufacturers Association, Inc., elected Edward J. Donohue of the H. S. Crocker Co., president. Other officers are T. J. Norman, Jr., Package Prod-

ucts Co., vice president; and A. M. Steigerwald of the company bearing his name, treasurer. John A. Bresnahan was reappointed executive director.



"Come and get it," calls chef Charles Rossotti at the annual spaghetti dinner for members of the National Macaroni Mfgrs. Association at a winter meeting in Hollywood, Fla. Chef Rossotti is chairman of the board of the Rossotti Lithograph Corp., North Bergen, N. J.

MASA To Meet In Montreal

The Mail Advertising Service Association International is holding its 38th annual convention at the Queen Elizabeth Hotel, Montreal, on Sept. 16-19. Co-chairmen of the meeting are Bernard Fixler, Creative Mailing Service, Inc., and Louis Aronson, Multi-Copy Service, Inc.

Further information is available from MASA headquarters, 18120 James Couzens Hwy., Detroit 35, Mich.

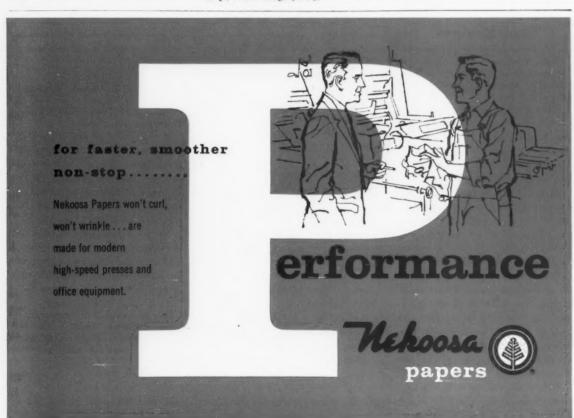
To Head DMAA

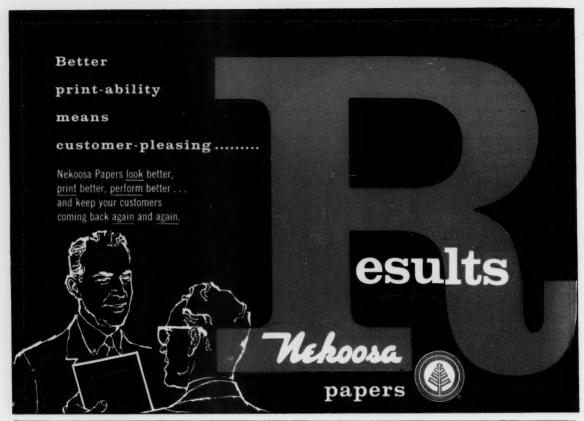
Robert F. Delay, who is with the Chicago advertising firm of Waldie and Briggs, Inc., has been named president of the Direct Mail Advertising Association.

He assumed his duties on March 1, and succeeds Arthur E. Burdge.

To Represent Macey

Russell J. Bartels has been appointed district representative by the Macey Co., Cleveland, for St. Louis and parts of Illinois, Missouri and Kentucky.





Book Reviews

MOTIF, A JOURNAL OF THE VISUAL ARTS, The Shenval Press, Ltd., 58 Frith St., Soho, London W1, England. Three issues a year, \$10 a year.

Many British newspapers and periodicals lean toward a catch-as-catch-can layout known in typography classes as "circus" makeup. Not so Motif, Volume I of which is at hand. Lest we be accused of damning with faint praise, let us hastily add that not only is Motif far superior in design to the garish publications for the hoi polloi, it is one of the hand-somest graphic arts magazines we have seen in many a month.

Printed with utmost care on a variety of top-grade stock—glossy white, antique, buff and blue—Motij is certainly a pleasure to read. Litho inserts in the first number were produced by John Ripley of Roland Brothers, Ltd. The cover is a silk screen rendering by Charles Mozley.

This case bound magazine ("book" is more descriptive) will be issued February, June and October, the edi-

tors advise. Articles in the first issue, on such things as photography from realism to impressionism, "The Born Illustrator," the type foundry of Vincent Figgins and "Art & Indolence," indicate that this periodical will have interest for artists, designers, photographers and all others concerned with the aesthetics of graphic arts.

SILK SCREEN TECHNIQUES, J. J. Bicgeleisen and M. A. Cohn, Dover Publications, Inc., New York, 187 pp., many photos and line drawings, index, paper back, \$1.45.

Of increasing interest to lithographers and others in the graphic arts is the silk screen process (which now has several other names). In many cases, silk screen has been employed in conjunction with lithography and letterpress to obtain special effects involving extremely heavy ink coverage, etc.

This very readable little volume isn't much concerned with the commercial applications of silk screen. Rather, it tells step by step, how to use the five major stencil techniques: block-out, Tusche, paper, film and photographic stencils. Recommended for those interested in experimenting with this medium in the shop or home workshop.

ESSENTIALS OF OUTDOOR ADVERTISING, Association of National Advertisers, Inc., 60 East 42nd St., New York 17, 138 pp., illustrations, second edition.

If you've ever wondered how outdoor posters started, how they have grown, how they are produced and designed, this little volume is for you. The book at hand is the second edition of the work which was first published in 1952.

There's a plug for the publishers, of course, outlining the activities of OAI as a national sales organization for posters of all types. The book is lithographed, and a nice job it is.

THE MATERIALS AND TECHNIQUES OF MEDIEVAL PAINTING, Daniel V. Thompson, Dover Publications, New York, 239 pp., no illustrations, extensive index, paperback, \$1.85.

Time was, long years ago, when books were produced not by giant litho and letterpress presses but by dedicated artists—and by hand. The writing and illuminating of books were the major preoccupation of many artists in Medieval Europe, and constituted, in some respects, the greatest of all the medieval arts, in the opinion of the author. Chapters are devoted to detailed considerations of carriers and grounds, binding media, pigments and metals.

If you are an artist, or if such esoteric pursuits as medieval illumination interest you, this paperback volume might be your dish of tea.

A HANDBOOK OF TYPE AND ILLUSTRATION, by John Lewis, W. S. Cowell, Ltd., distributed by Faber & Faber Ltd., 24 Russell Square, London W.C. 1, England. 122 pp., many illustrations of type faces and book designs, two- and four-color, 30 Schillings (\$4,20).

Another work on book illustration, this one concerned with things as they exist quite a few centuries later than the subject matter of the Thompson volume reviewed above, is this lively book, aimed at the publisher, illustrator, typographer and lithographer. It is full of useful information, supported by especially fine illustrations.

The authors have taken a number of illustrations—water colors, woodcuts, copper engravings, etchings, photographs, etc.—and have shown how they may best be reproduced and printed commercially. Extensive consideration is given to the pros and cons of letterpress and offset in reproducing illustrations.

Highly recommended as a beautiful and interesting volume which is also a practical handbook of suggestions and techniques.

OFFSET LITHOGRAPHY, By Bruce E. Tory, Graphic Arts Monthly, Inc., Chicago. 332 pp., many line drawings and photos.

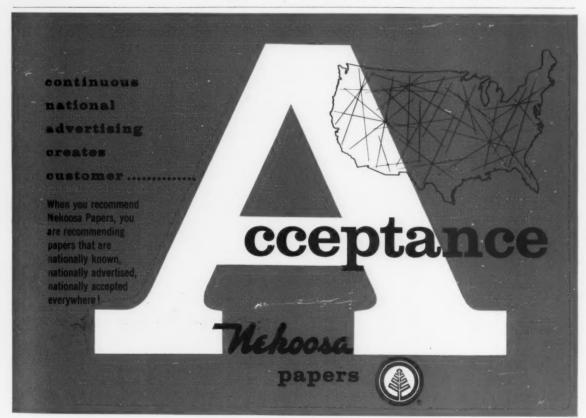
Many readers will remember Bruce Tory, the Australian who spent quite some time working and studying with the Lithographic Technical Foundation in Chicago a few years ago. He is back now with the School of Graphic Arts at Sydney Technical College, Australia, where he is head of the school and deputy principal.

This excellent volume is a welcome complement to Mr. Tory's earlier work *Photolithography*, which dealt primarily with camera and platemaking. The author has high praise for the technical volumes of LTF but goes on to describe his book as something a little bit different. He has attempted to present a review of technical aspects of the litho industry, starting with type composition and proceding through the many succeding operations.

Chapters on photocomposition, proving, development of presses, inking, dampening, pH, feeding, delivery, plates (including all the newer types), blankets, packing, press operation, paper and ink give ample evidence that the author has more than fulfilled his declared intentions. Photography is omitted, but when this amply illustrated volume is coupled with the author's earlier work, lithographers have a fine all-around text-book of the process.

As a sourcebook alone, for information on new products of all types, it has great value.

Offset Stripping, Black-and-White, Skilled Craft Text No. 507, by Bernard R. Halpern, Lithographic Technical Foundation, Inc., 131 East 39th St., New York 16.



384 pp., 166 illustrations, many tables. \$3.18 for LTF members. \$10.40 for non-members, both prices including shipping charges.

How To Make and Run Better Alumi-NUM SURFACE PLATES, No. 807, by Jack W. White, based on research reports of others. Lithographic Technical Foundation, Inc., 131 East 39th St., New York 16. 187 pp., many photographs, index. \$1.80 to members; \$6 to non-members, plus shipping charges in each case.

If you haven't yet perused either of these volumes, issued some months ago by LTF, better stop what you're doing and get hold of a copy of each if they are pertinent to your particular job.

You couldn't ask for a more thorough coverage of the subject of stripping than the first volume. Fourteen chapters and a set of useful tables cover just about every conceivable stripping operation and problem. The offset stripper, often the forgotten man in the litho shop, will find this book will provide aid and comfort in his work.

In the second volume, on Surface plates, Mr. White has done a masterful job of collating the research efforts of half a dozen men into a readable, well organized volume. Much of this information has appeared earlier in research reports. but it is valuable to have it all under one cover. Everything but bi-metal plates is covered. Topics include making and running aluminum surface plates, plate troubles, coating sensitivity, solutions, and additional techniques and general information.

We have come to expect an especially detailed index with LTF volumes and this one is no exception.-H.C.C.

Brevities

KURT E. VOLK, president, Printing Industry of America, is scheduled to address the March 10 meeting of the Graphic Arts Association of Cincinnati at the Sinton Hotel.

U. S. PLAYING CARD Co., Cincinnati, is increasing its quarterly stock dividend from one to two dollars on April 1.

THE 24TH ANNUAL First District Spring Craftsmen's Conference will be held April 17 and 18 at the Sheraton-Biltmore Hotel, Providence,

THE NEKOOSA - EDWARDS Foundation contributed \$60,314 to educational, religious and charitable organizations during 1958.

CHARLES K. DOMAN has been transferred to the Atlanta sales office of Nekoosa-Edwards Paper Co. He was previously with the Chicago office.

O. C. HOLLAND, advertising director, Printing Ink Division, Interchemical Corp., discussed "Magic of Color" at the February meeting of Printing Industries of Western New York.

HERBERT W. Gost has been appointed Detroit district manager for Ansco. For the past three year's he has been New York district sales supervisor.

These Books, All Logical Additions To Your Lithographic Library, Are Available From MODERN LITHOGRAPHY

The Single Color Offset Press

by I. H. Sayre 460 pgs. \$6.50

Contains 255 illustrations, printed on offset enamel stock. Describes different presses, their operation and adjustment. Also includes sections on blankets, papers, inks, rollers, plates and other materials.

Point of Purchase Cardboard Displays

by Victor Strauss 218 pgs. \$15.00

Contains visuals of all kinds of displays with a complete construction plan for each one. Also includes 226 blueprints and information on packing and shipping. Also covers motors, flashers and other devices.

Color Chart For Dot Etching

4 pgs. \$10.00 This 22½ x 26½ wall chart contains 215 color squares on each sheet. First sheet is magenta, cyan blue, process yellow and black. Second, warm red, cyan blue, process yellow and black. Last two combine magenta, warm red and blue with process yellow and black.

Pressmen's Ink Handbook

by H. J. Wolfe 272 pgs. \$4.50

Contains 15 chapters on the properties, purchasing and use of letterpress, lithographic and intaglio inks. Includes useful information on testing inks and solving ink problems.

Operation of The Offset Press

by Theodore F. Makarius 254 pgs. \$10.00

This handsome, pebble-grained cover book is a practical reference with chapters on paper conditioning, inks, varnishing, drying, storage of plates and other subjects of interest to the offset pressmen. Includes case histories.

Photography and Platemaking for Photo-Lithography

by I. H. Sayre 464 pgs. \$7.50

A new edition of this well-known reference work containing many new chapters on up-to-date methods and materials. Includes sections on platemaking, photography, and use of color.

Also available are most of the books reviewed in our columns. Write or call for further information.

Order directly from MODERN LITHOGRAPHY, Box 31, Caldwell, N. J.

(Payment must accompany order)



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YOU WILL NEVER GO BACK TO OLDFASHIONED GUMMED PAPERS ONCE YOU TRY NASHUA DAVAC*!



MR. DUANE T. PATTERSON, PARTNER, PATTERSON-WRIGHT COMPANY, TOPEKA, KANSAS SAYS: "DAVAC GIVES YOU PRINTING RESULTS IMPOSSIBLE TO GET WITH CONVENTIONAL GUMMED PAPERS!"

When you print DAVAC, you get results no ordinary gummed paper can give you. DAVAC has a mill-perfect printing surface—undisturbed by breaking or stack calendering. Result? Less ink consumption ...even ink lay...perfect reproduction.

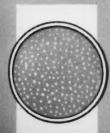
But that's not all! Nashua DAVAC updates your whole label printing operation...obsoletes conventional gummed stock. DAVAC's matte-like adhesive—developed by Nashua Corporation—lets the paper "breathe," thus prevents curl. DAVAC stays

as flat as bond...prints as easily...stores safely ...ends customers' curl complaints.

Throughout the country, printers like Mr. Patterson use DAVAC...and endorse it. Many use nothing else on label jobs! A trial run will show you why.

Have your Nashua distributor (he's listed on the back of this insert) give you sample sheets, and full information about modern DAVAC—the original balanced gummed paper! **Davac Reg. U.B. Pol. Off. #2739396

Microscopic beads of adhesive let DAVAC paper "breathe," thus prevent curl. Matte-like adhesive finish takes ink beautifully when labels must be printed on the adhesive side.





First with the finest in adhesive papers

NASHUA orporation

This is the <u>adhesive</u> side of **DAVAC** gummed paper!

Note the crisp, sharp printing. DAVAC'S matte-like adhesive is excellent for look-through labels, window stickers, other reverse-side jobs. DAVAC is available through the fine paper merchants listed below. Ask for trial-run sample sheets.

AKRON, OHIO Millcraft Paper Company

ALBANY, NEW YORK Hudson Valley Paper Company

ALBUQUERQUE, NEW MEXICO
Carpenter Paper Company

ALEXANDRIA, LOUISIANA Louisiana Paper Company, Ltd.

ATLANTA, GEORGIA Sloan Paper Company Whitaker Paper Company

AUGUSTA, MAINE
Carter Rice Storrs & Bement

AUSTIN, TEXAS
Carpenter Paper Company

Whitaker Paper Company
White Rose Paper Company

BATON ROUGE, LOUISIANA Louisiana Paper Company, Ltd.

BILLINGS, MONTANA Carpenter Paper Company

BIRMINGHAM, ALABAMA Sloan Paper Company

BOSTON, MASSACHUSETTS
Carter Rice Storrs & Bement
John Carter Company

BRISTOL, VIRGINIA
Dillard Paper Company

BUFFALO, NEW YORK Alling and Cory Company

CHARLESTON, WEST VIRGINIA Central Ohio Paper Company

CHARLOTTE, NORTH CAROLINA Charlotte Paper Company Dillard Paper Company

CHICAGO, ILLINOIS

Bradner Smith and Company
Carpenter Paper Company
Dwight Bros. Paper Company

CINCINNATI, OHIO Chatfield Paper Corporation Whitaker Paper Company

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Millcraft Paper Company

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COLUMBUS, ONIO Central Ohio Paper Company John Carter and Company, Inc.

DALLAS, TEXAS
Carpenter Paper Company

DAYTON, OHIO Central Ohio Paper Company

DENVER, COLORADO
Carpenter Paper Company

DES MOINES, IOWA Carpenter Paper Company

DETROIT, MICHIGAN
Seaman-Patrick Paper Company
Whitaker Paper Company

EAST HARTFORD, CONNECTICUT
Carter Rice Storrs & Bement

EL PASO, TEXAS Carpenter Paper Company

FARGO, NORTH DAKOTA
John Leslie Paper Company

FORT WAYNE, INDIANA Millcraft Paper Company Taylor Martin Papers, Inc.

FORT WORTH, TEXAS
Carpenter Paper Company

Rhodes Paper Company

GRAND ISLAND, NEBRASKA Carpenter Paper Company

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Carpenter Paper Company

Carpenter Paper Company
John Leslie Paper Company

GREENSBORO, NORTH CAROLINA Dillard Paper Company

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HARLINGEN, TEXAS
Carpenter Paper Company

HARRISBURG, PENNSYLVANIA Alling and Cory Company

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John Carter and Company

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Carpenter Paper Company

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LINCOLN, NEBRASKA Carpenter Paper Company

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Etex Paper Company

LOS ANGELES, CALIFORNIA Carpenter Paper Company Ingram Paper Company

Rowland Paper Company

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MIAMI, FLORIDA Everglade Paper Company

MILWAUKEE, WISCONSIN
Dwight Bros. Company

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Carpenter Paper Company
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MISSOULA, MONTANA Carpenter Paper Company

MOBILE, ALABAMA Partin Paper Company

MONROE, LOUISIANA Louisiana Paper Company, Ltd.

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PITTSBURGH, PENNSYLVANIA Alling and Cory Company Whitaker Paper Company

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SPOKANE, WASHINGTON Independent Paper Company

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TEXARKANA, TEXAS
Louisiana Paper Company, Ltd.

TOLEDO, ONIO Central Ohio Paper Company Millcraft Paper Company

TOPEKA, KANSAS Carpenter Paper Company

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Etex Paper Company

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There is only one DATTAC order it by name!

DAVAC Balanced Gummed Papers • Pervenac (delayed-action) and Imac (instant action) Heat Seal Papers • TEX Heat Seal Textile Label Paper

NASHUA CORPORATION Nashua, New Hampshire

Names Ansell Vice President

Richard K. Ansell has been elected vice president and James E. Healy, treasurer, of Amsterdam Continental Types & Graphic Equipment, Inc., New York.

Mr. Ansell, who has been with the company for five years, is manager of the typeface division which distributes types produced by 15 European foundries. Mr. Healy has been controller for the past two years.

Prepares Litho Insert

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TION

Henry Wolf, art director of Harper's Bazaar magazine, is the latest artist to subject a page of Penn/Brite offset to tough problems of reproduction for a series of magazine inserts produced by the New York & Pennsylvania Co. The inserts have been appearing in graphic arts, and advertising magazines. (See ML Feb. page

Heads Harris Planning

Charles J. Conlin, Jr., has been advanced to director of planning and controller for the Harris-Seybold division of Harris-Intertype Corp. He was formerly assistant to the presi-

In addition to taking charge of the division's planning and financial functions, Mr. Conlin will retain his over-all responsibility for personnel activities at the company's Cleveland and Dayton plants.

To Install Permanent Display

Lanston Monotype Co. has announced plans for a comprehensive, permanent demonstration and display area as a part of its Chicago office in the Transportation building, 608 So. Dearborn St.

The company's complete line of photo-mechanical equipment will be on display and available for demonstration.

Buncke Moves To New York

Harry J. Buncke, vice president, engineering, Oxford Paper Co., at Rumford, Me., has been transferred to the company's executive offices in New York. The move is occasioned by an extensive kraft construction program which makes desirable a closer correlation of Mr. Buncke's activities with other top management functions.

Names Sheldon Vice President

Clarence P. Sheldon has been elected vice president and general sales manager of the Northwest Paper Co. He will make his headquarters in the newly established general sales offices at 20 North Wacker Drive, Chicago.

Names Mahoney Vice President

Thomas P. Mahoney, former vice president of the Regensteiner Corp., Chicago, and a past president of the International Association of Printing House Craftsmen, has been named executive vice president of the American Offset Corp., Chicago.

New Salesmen For Mayo

Mayo Brothers, Inc., Dallas lithographers, has announced the appointment of Thomas Mayo and B. J. Kennemur to its sales staff.



dispensers.

Named Oxford Controller

Oxford Paper Co. has announced the appointment of Richard F. Cadwallader, formerly assistant treasurer, to the post of controller. He has been with the company since 1951.

Marshall A. Metzger has been named assistant treasurer succeeding Mr. Cadwallader.

Adds New Miller Press

The Dubuque Container Co. division of St. Regis Paper Co., has installed a two-color Miller M.A.N. offset press designed for the handling of carton stock. Features of the machine include an extra heavy framing: sturdy, balanced steel cylinders: sealed-in continuous lubricated gears; and driving gears located outside press frames.

Names Mosier Manager

Carl Mosier, formerly with Continental Lithography, has been named plant manager of Litho Plate Co., Cleveland.

Eastern GA Groups To Meet

The annual Eastern Seaboard Conference of the Graphic Arts, sponsored by Graphic Arts Associations along the Atlantic coast, will be held on May 7-9 at Virginia Beach, Va. Registration fee is \$25 for men and \$15 for women. Further information is available from local association offices

Presents Mead Awards

Mead merchant sales representatives are currently presenting framed certificates to printers and lithographers whose material has won awards in the National Competition for Fine Printing sponsored by the Mead Paper Co., Dayton, Ohio.

Lawrence Meverson Dies

Lawrence Meyerson, founder of the Bond Printing Co., Cleveland, died in January. He was active in several graphic arts associations including Printing Industry of Cleveland and the National Graphic Arts Educational Council.

Wins Simpson Award

A full-color brochure for Mission Pak, lithographed by Stecher-Traung Lithograph Co., San Francisco, won first place in its category in the recent Simpson Paper Co.'s Gallery of Fine Printing and Lithography competition.

Foote Joins Bove

Marion E. Foote has joined the sales staff of Bove Finishing Co., New York. Bove specializes in applying coatings to printed and lithographed sheets. She formerly headed her own company.

Named B&B Eastern Manager

L. J. Lacroix has been named vice president and sales manager of the Eastern division of Brown & Bigelow. He was formerly sales manager of the company's Newark district.

Supervises 3M Sales

Robert E. Leiter has been named Los Angeles branch sales supervisor, printing products division, Minnesota Mining & Manufacturing Co. He has been with the company since 1952.



TRI-POWER THREE PHASE PRINTING LAMP

for use with printing frames 50" by 70" and larger. Radically different. Three carbons produce a single light source three times as powerful as the Grafarc 140 Ampere Lamp, or six times as powerful as most printing lamps. Permits accurate compensation for line voltage changes. Finger-tip control automatically separates carbon holders to full expanded lengths for inserting new trim. Clutch and manual return eliminated. Long life glass-insulated transformers. Exhaust blower. 360-degree rotation.







CHALLENGER 75 110 AMPERE CAMERA LAMP Quick settling of the arc permits accurate exposures of as short as 5 Sufficient intensity to punch through dense Koda-chromes. Only motor driven are maintain light level constant. Illumination variables entirely eliminated. Constant color temperatures. Accurate con-trol of densities, regardless of line voltage varia-

Scientifically precision engineered reflectors on Strong Printing and Camera Lamps assure extreme uniformity of light coverage on your work area. Exclusive with Strong.

USE THEM FOR 30 DAYS WITHOUT OBLIGATION TO BUY! Arrange for free demonstration now!

THE STRONG ELECTRIC CORPORATION

17 City Park Avenue

To Elect Officers

New officers for the Young Lithographers Association will be elected at the March 18 meeting of the group in the Advertising Club, New York. Nominated for offices are the following: John Ray, U. S. Printing & Lithographing Co., for president; John Heim, Kindred McLean, and Theodore F. Fenn, Jr., Fenn & Fenn, Inc., both for vice president (two to be elected); Frank Lech, Spencer Graphic Service, treasurer; and Alexander Aderer, Victor O. Kubes Co., secretary.

Last month the club heard a talk by William D. Schaeffer, of the National Printing Ink Research Institute, Lehigh University, on recent developments in lithographic inks. He told the group that "the pattern of discovery in the printing ink industry follows the demands imposed by developments in the printing industry." He stressed the increasing emphasis on research in all phases of the graphic arts, forecasting "a new period of discovery and growth."

Mr. Schaeffer joined the NPIRI in 1955 as assistant research director. His publications and patents include research in the graphic arts, colloid and surface chemistry and the reinforcement of rubber.

Tornado Spares Litho Shops

The vicious tornado which tore into the heart of St. Louis at 2:15 a.m. Feb. 10, touched only a handful of the more than 125 printing plants in that city.

The Graphic Arts Association suffered minor roof damage and a disabled heating plant at its headquarters building, only a few blocks from the worst devastation.

The George D. Barnard Co., bank stationers and engravers, lost windows and both power and heat. They were back in business, however, on the 11th.

The A. R. Fleming Printing Co., in the heart of the disaster area, lost the front wall of its building but the plant, in the rear of the building, escaped unscathed and business is being conducted as usual.

The Jefferson Printing Co., also in

the direct tornado area, had roof damage, but the plant was spared and work was not interrupted.

NYEPA To Hold 'Lithoshow'

An all-day "lithoshow" and forum, combining an exhibition of lithographic accessories and small equipment with a technical session on production problems, will be held by the Lithographic Division, New York Employing Printers Association on May 2 at the Hotel Statler in New York.

The show, expected to draw more than 500 lithographers from New York and surrounding areas, will feature technical specialists in the fields of presswork, plates, paper, ink and camera.

A detailed program will be available from the Association late in March. Advance reservations are available at \$7.50 per person.

New York Printing Sales Up

Total commercial printing and lithography sales in the New York area for 1958 reached \$1.136 billion, the New York Employing Printers Association reports. This is the second best year on record, being surpassed only by 1957 which tallied a total of \$1.175 billion.



the fruit of research...

... POLYCHROME'S new #4559 Non-Skin Quick Set Lithographic Ink. An intense black ink that sets and dries rapidly on paper, but will remain fresh in the fountain for days. This easy flowing ink does not skin if left on the rollers overnite - no wash-up necessary for days. #4559 permits immediate back-up, prompt run of a second color, almost immediate folding, and offers big press quality regardless of actual press size. Can be used with metallic and paper plates.

Chromatone also offers over 70 additional colors available in cans and ink cartridges.



CHROMATONE PRINTING INK COMPANY INC. Division of

POLYCHROME

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2 Ashburton Ave., Yonkers 2, N.Y.

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- Also include my free copy of the W CHROMATONE Ink Color Book.
- ☐ Please arrange for a trial run of #4559.

NAME FIRM

ADDRESS, CITY

"Same-day printing service . . .

is just one of the advantages we can offer with our DAVIDSON DUAL-LITHS."

says Fen March, President, Colorcraft Corporation

Colorcraft Corporation installed its first Davidson Dual-Lith ten years ago. Its versatility caused this Solon, Ohio firm to add a second Dual-Lith, a Model 241.

Colorcraft uses its Dual-Liths to handle those smaller jobs—such as labels, envelopes, folders, stuffers and letterheads—which otherwise it would have to pass up. With Dual-Liths, Colorcraft can have a job on the press and running within an hour after receipt! And the quality of the printing, says Mr. Marsh, "competes with that of any other machine, regardless of size."

In addition to using Dual-Liths to turn out those hundreds of jobs that would normally tie up the bigger presses, Colorcraft uses them to obtain 3 and 4 color process proofs before setting up the larger presses.

Colorcraft's Dual-Liths handle everything from 3"x 5" cards to 10"x 14" sheets (other Dual-Liths handle sheets up to 14"x 17½") . . . and these presses print everything from simple single color line to four color process work. Accessories permit Colorcraft to do simultaneous 2-sided printing, perforating, numbering, imprinting on their Dual-Liths. And king-size economy—in time, labor, materials—is what Colorcraft realizes on every Dual-Lith job!

Learn more about the economies and wonderful advantages of low-cost Dual-Liths in your operations. Write us today for a free Dual-Lith booklet!

Davidson Corporation, subsidiary of Mergenthaler Linotype Company, 29 Ryerson Street, Brooklyn 5, N.Y.



Equipment, Supplies, Bulletins

Oxford Introduces New Paper

At a meeting for 150 of its distributor's salesmen recently in New York, the Oxford Paper Co. launched its new line of North Star Coated Papers. The line, consisting of both letterpress and offset papers in highgloss and dull finish, is believed to be the first complete line of quality coated papers produced by the trailing blade process.

The company reports that the trailing blade method produces a levelness of surface superior to conventional coating methods and that the surface requires less supercalendering.

The North Star coater, located at the Rumford, Me., mill, is designed

Harris Offers Register System

A new pre-register system for offset presses, which is said to reduce makeready time for single-color short run jobs as well as multi-color work, has been announced by Harris-Seybold Co., division of Harris-Intertype Corp.

Called "Key Register," the system uses a punch-and-pin method to preregister plates and control register from goldenrod-to-plate-to-press to the printed sheet. The only equipment

> Harris three-hole key register punch used to position holes in the goldenrod and plate prior to exposure in the vacuum printer.

to run at speeds ranging from 200 to better than 2,000 feet a minute.

Oxford will market the new line under the brand names, Polar, Mainefold and Maineflex. The papers will be available through more than 60 Oxford merchants in 43 cities.

Stouffer Offers Brochures

Stouffer Graphic Arts Equipment Co., 311 No. Niles Ave., South Bend 17, Ind., is offering a series of brochures on different products for the graphic arts. Included are brochures on the Stouffer temperature control, photometer and densitometer, processing sink, timer and sensitivity guide.

necessary is a special three-hole punch, a three-pin "Key Register" strip and a Harris lead-edge plate clamp on the press.

The system is based on the use of the Key Register punch to position holes in the goldenrod before the negatives are stripped up, and in each plate before exposure. The strip controls register on both the light table and in the vacuum printing frame, with the lead-edge plate clamp, consisting of

> Harris three-pin key register strip controls register on both light table and in vacuum printer.

Introduces 'Polytape'

Polytape, a new pressure sensitive tape designed for the lithographer and printer, has been introduced by Polychrome Corp., Yonkers, N. Y.

The new tape is available in a variety of widths starting at 1/4", and in rolls 72 yards long. It is packed in moisture resistant tins.

The tape is offered with a cellophane base in transparent red, opaque and transparent for general or household use. The transparent red is in the cellophane base, not the adhesive material, to prevent smearing and oozing.

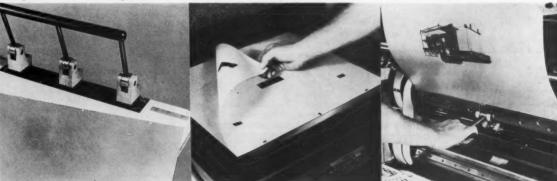
Further information is available from the company.

center pin and steel abutment pieces, controlling register when the punched plate is clamped on the press.

The punch and pin strip are available as optional equipment. The special plate clamp is becoming standard equipment on Harris presses in the 14 x 20", 17 x 22", 20 x 26", 23 x 30" and 23 x 36" sheet sizes.

Further information is available from the company, 4510 East 71st St., Cleveland 5.

Special lead-edge plate clamp on Harris 14½ x 20½" press allows punched plate to drop over center pin on clamp.



Booklet Describes ColorTran

Natural Lighting Corp. is offering a booklet describing its line of lighting equipment and related items for the graphic arts. The 16-page booklet, with two-color cover, contains descriptions and photographs of items in the ColorTran line, including a color controlled system of illumination in which color is added to the light itself to increase the colors in the original by absorbtion.

The company reports that with the ColorTran system, the color tempera-

ture of the light itself can be controlled by the operator regardless of line voltage variations. This is achieved by increasing the filament voltage with a ColorTran converter.

Because of a balanced spectrum of illumination, the system is said to produce a longer film-matching gray scale, recording color and tones of the original in their correct value. This is accomplished, the booklet explains, by increasing the filament temperature of ordinary lamps, thus increasing their efficiency and moving

the visible spectrum up into the blue but retaining correct balance of red and yellow light.

The ColorTran lighting system is composed of standard catalog parts. These can be attached to all modern cameras having light holders which track with the copyboard. By using recommended fittings or stands, older models and gallery cameras can also be converted to the system.

The system uses only one external power connection and ordinary household type bulbs.

Equipment in the ColorTran system includes Linelites with from six to 20 bulb capacity, and power control units for the different Linelites and voltage requirements.

Copies of the booklet are available from Dept. M of the company, 612 West Elk Ave., Glendale 4, Cal.

Pictured below is the first in a series of package improvements currently being developed by Litho Chemical & Supply Co., Lynbrook, New York. The lithographed can is designed for easier product identification, handling and use. One of its features is a dripless spout which will prevent overflow and help to keep the can clean.





Offers New Register System

An interesting new Step 'n Register System has been introduced by Allied Photo Offset Supply Corp., Holly-



wood, Fla., which is described as a simple, flexible and speedy, yet accurate, method for litho platemaking that will perform any step-and-repeat function.

Among the system's features are precision molded pins and prepunched tabs. The pins are made of clear stable plastic with crosshairs centered on the protruding button. The trapezoid prism formation of the crosshair itself, in contact with the work, is designed to eliminate guesswork and assure accurate positioning.

The raised portion of the pin has a .0005" taper, with the corresponding diameter of the holes in the tabs microscopically smaller, so that a slight 'squeeze-down' effect results in extreme firmness of position. The clear plastic from which the tab is manufactured has the ability to return to its original size and shape.

When stepping with this system the original length of the step is determined, either visually from the corner-marks of the job, or by measure if the job requires it, and subsequent intervals are arrived at mechanically.

The Step 'n Register Kit contains 100 re-usable pins and tabs, a polyethylene bottle of Table-Cote and an instruction book.

Further information is available from the company, Box 506, Hollywood, Fla.

ATF Improves Web Control

A new patented arrangement of plate and blanket cylinders has been developed by American Type Founders Co. on its web offset blanket to blanket presses. The new cylinder arrangement is said to improve printing register and provide for a sharper, more accurate image.

The ATF development increases the area of control over the web without additional idler roller contact. This is accomplished, the company reports, by arranging the blanket cylinders so that the web, upon entering, wraps the upper cylinder for ½" before printing pressure and wraps ½" on the lower cylinder after printing pressure. The web is then said to be under precise control with

no possibility of pull back.

All ATF web offset blanket to blanket presses now being manufactured will be equipped with the new cylinder arrangement.

Offers Label Printer

W. H. Brady Co., 727 W. Glendale Ave., Milwaukee, is offering an automatic label printer and die cutter called the Printmatic which is said to simultaneously print, die-cut and dispense pressure-sensitive labels from any line-mounted roll tape.



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Photopolymer Plates Reviewed

Proof that lithographers are closely following letterpress developments was shown last month when representatives of several lithographic organizations attended a meeting on the progress of the Du Pont Photopolymer printing plate in Philadelphia last month.

Among those attending were William E. Zabel, Jr., vice president, and J. Louis Landenberger, treasurer, of the Lithographers and Printers National Association; William H. Glover, Jr., treasurer, and Harry Brinkman, executive committee member, of the National Association of Photo-Lithographers; and Edward Hanson, vice president of Local #1, New York, and Milton Williams, president of Local #4, Amalgamated Lithographers of America.

The meeting, in the form of a progress report on the plates, was conducted by Paul H. Smith, manager of the plate development program for Du Pont.

Mr. Smith reviewed the progress of the plates since Du Pont first discovered the method in 1949 and closed with an actual demonstration of the preparation of a plate. He pointed out that Du Pont is currently spending one million dollars a year on the program and that the plates show considerable promise. He emphasized however, that the plates are still experimental and that availability of photopolymer materials is still limited and reserved mainly for evaluation purposes.

The speaker reported that Du Pont has conducted tests on the plates in several plants and that 1,750 of the plates have gone to press. The plates ranged from 2 x 2" to 18 x 24", and gave up to 1,200,000 impressions, he said.

He concluded his talk by pointing out that his company's market and sales evaluation programs are severely limited in manpower at present and that he saw no way around this in the immediate future.

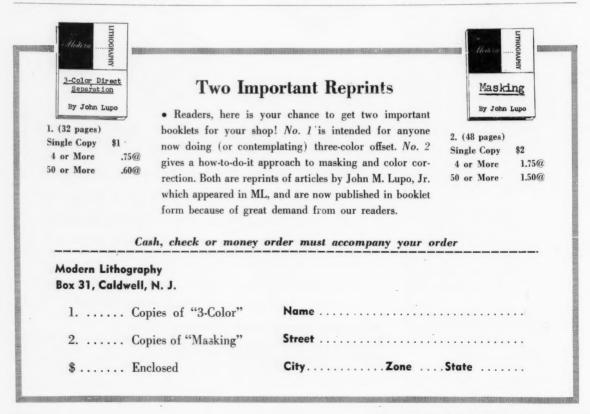
"We believe," he continued, "that the rate of progress will be such that we can gradually shift from market evaluation to market development. The formal decision to commercialize has not been made, but those of us closest to the program are confident that we will move right into the next step—commercial availability. We realize that a price reduction will be required to broaden our market and increase our rate of growth. Improved manufacturing techniques to reduce costs are being found, and research will continue."

Installs Large Paper Machine

Crown Zellerbach has announced that it is installing a paper machine, measuring nearly 500-feet in length and 20½-feet in width, in its new St. Francisville, La., mill. Called the Delta King, the machine is designed to combine the advantages of roll-coating with the leveling action of the trailing-blade coater in one continuous, on-the-machine operation.

Publishes Type Book

The Composing Room, Inc., 130 West 46th St., New York 36, has published an expanded edition of its one-line specimen book. The book contains 54 pages and includes rules, borders and decorative material.



Flint Offers Catalog

Flint Ink Corp., with offices in 15 cities across the country, is offering a catalog illustrating and describing its line of Insta-Lith inks. The handy-sized booklet was lithographed under normal conditions on a single color 17 x 22" offset press using standard coated and uncoated papers.

The booklet contains samples of Insta-Lith process inks for both the 3-color and 4-color processes in balanced hues as recommended by the Lithographic Technical Foundation. Information for ordering is included.

Also included in the catalog are samples of nine Flint black inks, over-print varnish, and half-page sheets of 40 different Insta-Lith colors on both coated and uncoated papers.

Copies of the hard-cover catalog are available from any of the Flint branches.

K-C Offers Helpful Book

"Fundamentals of Printing," a 48page booklet has been published by Kimberly-Clark Corp., as part of its "better printing through better planning" series. The booklet serves as a basic introduction to printing and contains information to help planners, buyers and users of printed promotional material.

It discusses topics such is type selection, various printing processes, plate preparation, types of presses, printing economics and other subjects. The index contains 97 different topics.

The booklet is available from distributors of Kimberly-Clark printing papers or by writing to the Company at Neenah, Wisc.

New Camera From Gelb

The Jos. Gelb Co., 52 Arlington St., Newark, N. J., has announced its new model GCCP camera for the reproduction of direct or indirect transparencies, color separations and color correction masks for three and four color printing.

The unit is available in three sizes for transparencies up to $4 \times 5''$, $5 \times 7''$ and $8 \times 10''$.

Further information is available from the company.

Offers Ink Catalyst

Central Compounding Co., 1718 No. Damen Ave., Chicago 47, is offering a new quickset catalyst designed especially for lithographic inks. The company reports that the catalyst, called "Bytaneum Concentrate", is a true catalyst, slow drying by itself yet able to accelerate the chemical action found in the natural drying ink constituents when they contact the sheet on the press.

The manufacturer states that Bytaneum Concentrate (Litho) has an approximate No. 7 litho body, with the color held to No. 12 on the Gardner scale.

Mead To Address Conference

Frank Kaulakis, general chairman of the 10th annual Coating Conference of the Technical Association of the Pulp and Paper Industry, has announced that Stanton W. Mead, president and general manager of the Consolidated Water Power & Paper Co., will address the group's annual luncheon on May 27 at the Statler Hilton Hotel in Boston.



Saxon Exhibits On Exchange

The Saxon Paper Co., New York, late last month, held an exhibit in the visitors gallery of the American Stock



Exchange explaining the paper-making process and describing its operations in the fine paper field.

Shown viewing the exhibit are Sidney W. Saks (right), president of Saxon, and Edward T. McCormick, president of the American Stock Exchange.

Which Rates?

Too many firms are using factory hourly rates in their estimating and failing to mark-up these rates to take care of administrative and selling overhead costs. Of course, if one firm submits a bid based on all inclusive hourly costs and another on factory hourly costs, there will be a great disparity between the bids because one has entirely omitted his overhead costs.

(Frank R. Turner in the bulletin of the National Association of Photo-Lithographers.)

Introduces German Press

Printing Material Corp., 350 Hudson St., New York 14, has introduced the German Web-Master II and IV web offset press available in 2, 4 or 6 colors

This new model press can be used for commercial printing, newspaper or specialty work such as wallpaper, wraps or decorative materials.

The company reports that a printer,

using roll to sheet, can add a folding or rewind attachment, or both, and do any of the three types of printing mentioned above with the same press. The rewind attachment can be purchased on the press or added later.

The folding attachment is of the swing-out, roll away type and can be installed or removed at any time.

This equipment will be offered to American printers through dealer organizations, with some territories still available. Further information can be obtained from the company.

Offers New Feeder

American Type Founders Co., Inc., Elizabeth, N. J., has announced that an improved feeder now is standard equipment on its Super Chief $23 \times 30^{\prime\prime}$ offset press. The feeder will also be used on the new Chief $126, 20 \times 26^{\prime\prime}$ offset press.

The feeder has a built-in automatic paper stretch activated by two outer suckers designed to insure perfect pick-up by the center forwarding suckers.

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Ask Your Graphic Arts Supplier or Write for Catalog No. L-185.

SPPA To Meet In October

The Screen Process Printing Association International is holding its annual convention Oct. 3-Nov. 1 at the Statler-Hilton Hotel in New York. Leonard Gorelick of Supreme Displays is general chairman.

Institute Offers Courses

The Cleveland Lithographic Institute is offering two courses this spring at Fenn College in downtown Cleveland. They are Layout and Stripping 11 and Pressmanship 11. Registration is being handled by Printing Industry of Cleveland. Both courses will be held one night a week for 16 weeks.

Appleton Offers Sample Kit

The Appleton Coated Paper Co., Appleton, Wis., is offering a pocket sized sample kit on its Apco reproduction proofing paper. The kit includes samples of the paper and a description of reproduction proofing and its applications in the graphic arts.

ROBERTS & PORTER

(Continued from Page 42)

offices, which handle more than 600 items for litho, photoengraving, gravure and silk screen.

R&P has long been a supporter of industry associations—LPNA, NAPL, ALA, NALC—and the trade publications. For years Hugh R. Adams, Jr., late president of the firm, was a director of LTF. As for the future, the company thinks it will be exciting. "How R&P meets the challenge will depend not only on its leadership but on its people. . . ."

There follows a very clear explanation of all the major company plans and policies, written not in managementese, but in simple terms that all employes will quickly grasp. Even such things as jury duty and military reserve training are covered.

Two of the most interesting sections are devoted to improving correspondence and telephone procedure. Twelve suggestions are offered to make letters more personal—more conversational, instead of (as so often is the case!) "stuffy, pompous, awkward, formal and cold." Similar ideas

are presented for improving telephone relations, "which can help the company, or the individual, look good."

Harry Grandt, who succeeded to the presidency several years ago upon the death of Hugh Adams, sets the theme of the booklet in an informal introduction. Mr. Grandt, by the way, while young in years, is a real old timer in the business, having served with the company for 30 years. Anton Andres, of the Chicago office, another veteran employe, has 35 years to his credit

The Roberts & Porter booklet is important to the trade not so much for what it tells about R&P, but for the fine example it sets for litho firms and suppliers who are looking for a way to improve the *esprit de corps* of their employes. It is recommended reading for all personnel managers.*

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20	" × 24"	100	20.50	54"	x 60"	50	65.00
20	" x 27"	100	22.00				
24	" × 27"	100	30.00			ROLLS	
24	" x 30"	100	31.50		54" V.	100 ft. \$ 25	00
27	½" x 31"	100	38.50		54" x		.00
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- As one example, may we point out that with today's tax situation, membership may actually cost nothing?

nd sup	I Association of Photo-Lithographers, and if elected, agree to abide by its opers its objects and interest as far as our time and ability will permit. We enclose herewith \$	
	You may bill us 8	
No. of Presses	ACTIVE MEMBERS	\$
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Fold First

MIDDLETOWN RECORD

(Continued from Page 55)

essed through a Cormac prover and the resulting reproduction shown to the advertiser. Last minute changes can be made by phone to save time.

The editorial department, with David Bernstein as editor and publisher, is served by three United Press wires for national, sport and state news, a UP facsimile machine for news photos, and a private Teletype connecting with the *Record's* bureaus in nearby Monticello and Port Jervis. Additional bureaus are maintained in Washington, D. C. and in Albany during the sessions of the New York state legislature.

The Record platemaking department sensitizes its own plates, using .012 aluminum plates manufactured by the American Graded Sand Co. A Consolidated 18 x 24" camera, a Brown vacuum frame and Chemco film and accessories constitute the camera equipment.

The pressroom, located in the basement below the editorial and business offices, has been laid out with consideration for future expansion. The folder and delivery of the press are close to one wall, while the feed end of the press is sufficiently far from the opposite wall to permit installation of at least two more printing units. A traveling overhead hoist has been provided for handling rolls from the adjacent paper storage room to the feed stand of the press.

Paper is purchased in 34" widths, standard 32-pound newsprint being used. After printing, the 34" web is split into two 17" webs at the folder to produce tabloid size signatures.

When printing a standard 32-page paper, two 16's inserted, the press starts at 11 a.m., and the edition is ready for 145 newsboys by 5 a.m. Circulation is in a 30-mile radius from Middletown, primarily in agricultural and light industry towns.

Until February, 1958 the printed and folded sections were hand inserted by a part-time crew, but the increased circulation prompted installation of a four-pocket automatic 5-E inserter built by the T. W. & C. B. Sheridan Co. of New York. Sections to be collated are placed in the appropriate pockets and automatically inserted as the sections are carried along by a moving chain. The chain delivers to a tape delivery.

The Record pressroom, with the press and inserter, is equipped for efficient production of periodicals by the simple addition of an automatic stitcher on the inserter.

The paper is published by Community Newspaper Publishers, Inc. an organization founded by J. M. Kaplan, philanthropist and former president of Welch Grape Juice. His motive in establishing the Record was to "stimulate journalism in small communities or one-paper towns."

PRINTING TESTER

(Continued from Page 56)

given purpose?

If offsetting occurs, should the printed sheet be dusted or sprayed?

Does strike-through occur at once



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or only after a lapse of time?

What will be the estimated ink consumption?

Will the paper tend to pick at a certain speed, or will it occur with another ink?

When is the print dry enough to be handled?

The apparatus is manufactured by Karl Frank G.m.b.H. Weinheim an der Bergstrasse, Germany. It is distributed in the United States by Testing Machines, Inc., 72 Jericho Turnpike, Mineola, N. Y.★

TECH BRIEFS

(Continued from Page 62)

Graphic Arts—General

PHOTOELECTRETS, A New Process. Anonymous. Process, Vol. 65, No. 774, June 1958, page 227. A new method of producing photographs has recently been described in Russian scientific journals by V. M. Fridkin (Kristallografiya, Vol. 2, page 130, Doklady, Vol. 118, page 273). It makes use of a little-known effect found with certain insulating materials: that when exposed to the simultaneous action of light and an electric field they become permanently polarizedacquire an inbuilt electric charge. Such charged insulators are called "photoelectrets" (electrets since they are electrostatic analogues of magnets), and were discovered more than 20 years ago by the Bulgarian scientist Nadzhador. The apparent lack of subsequent interest is perhaps largely due to the necessity of keeping them in darkness, since light (in the absence of applied voltage) destroys their polarization. This fact is the basis of the new process, for a photoelectret becomes depolarized at a rate which depends on the intensity of the light to which it is exposed. Fridkin found that by projecting a picture on to a fully polarized photoelectret he could produce on its surface a pattern of electric charge which in intensity accurately produced the light and shade of the original image. Since a charged surface can attract particles bearing a charge of opposite sign he was able to 'develop' this latent image with suitably charged particles of dark pigment and obtain a visible positive copy of the projected image. Tone reproduction would appear to be good. A permanent picture could be obtained by melting the pigment on the photoelectret.

*Xerography. U. S. Patent 2,803,542, July 26, 1955. O. A. Ullrich, Jr. Assigned by mesne assignments to Haloid Co. Monthly Abstract Bulletin, Vol. 44, No. 5, May 1958, page 203. An electrophotographic process that uses xerographic plates having an increased range of spectral sensitivity, particularly towards the red region, involves (1) charging a plate comprising a conductive support, e.g., aluminum or brass, bearing a photoconductive insulating layer of a vitreous uniform mixture of 0.5 to 20 percent by weight or arsenic and 99.5 to 80 percent of selenium; (2) exposing the plate to form an electrostat latent image on the surface of the photoconductive insulating layer; and (3) developing it with electrically charged powder particles.

GUMMED PAPER RUNS ARE EASY IF YOU OBSERVE THE RULES. Anonymous. Printing Equipment Engineer, Vol. 88, No. 5, February 1958, pages 41-3, 70, 4 pages. Information extracted from "Helpful Hints About Gummed Paper," a series of bulletins by the Paper Manufacturers Co. Gummed paper is available in two grades; strong and dextrine. Pre-treatment of nonporous surfaces, such as overprint varnish, for subsequent labeling with gummed paper is described. One hour should be allowed for the drying of gummed paper adhesives during testing. The use of hygrometers and air conditioning or humidification is recommended for pressrooms. Glassine type inks are generally satisfactory for printing on the gummed side of the paper provided they are soft and not tacky. Additional cobalt drier must be used since ink does not absorb into the adhesive film.

*Moscow's Printing Machinery Runs FASTER—RESEARCH IN THE SOVIET GRAPHIC ARTS INDUSTRIES. K. Weidemann. Druckspiegel, Vol. 12, No. 12, December 1957, pp. 623-6 (in German), Printing Abstracts, Vol. 13, No. 5, May 1958, page 352. There are three Research Institutes in the Soviet Union: two in Moscow and one in Lvov. One of the Moscow institutes is solely concerned with machine construction. The All-Union Research Institute for Graphic Arts Technology was founded in Moscow 26 years ago, comprising an area of 1,500 square miles with 180 employes. In another part of Moscow is an experimental printing works, employing 150 workers, comprising an area of 1,500 square miles. The Research Institute maintains branches in various large printing works throughout the Soviet Union, which provide a liaison between research and practical application. In the photographic laboratory, a team of 18 is engaged in the investigation of masking techniques, pre-screening of films and the provision of contrasty film, material which is said to be equivalent in quality to Kodalith. The results on the use of the contact screen have just been published by the only Russian trade magazine. In the chemical laboratory the development of a new coating for plates is in hand. The letterpress technical laboratory is engaged in the application of plastics to types and stereos, in conjunction with a foundry in Leningrad. The work on the casting of plastic types, and the advantages of these for long runs, is of interest. The testing of

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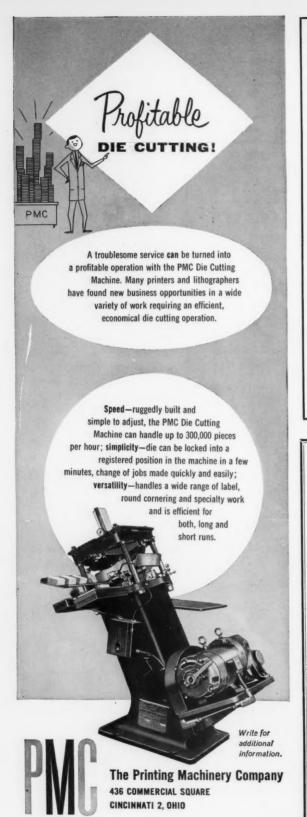
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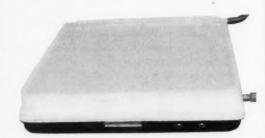
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paper for web-fed rotary printing is in progress, together with the development of quick-drying inks for rotary printing, and a process for the prevention of set-off in colour printing. Experiments are being carried out on the drying of inks by heat, electroplating techniques for all printing processes, especially bi-metallic plates for offset printing.*

PACKING GAUGE

(Continued from Page 60)

the steel base and permit it to be slid or moved more easily and smoothly.

It is also a good idea to go through these paralleling operations on the plate cylinder to calibrate a new instrument.

This newly designed instrument eliminates all previous objections to the packing gauge. It is relatively foolproof and will give consistently accurate readings. Its use, especially in conjunction with the LTF Blanket Thickness Gauge, should eliminate all guesswork and permit a precision job of plate and blanket packing.

The LTF Blanket Thickness Gauge is available from a number of leading litho suppliers. The new Colight Packing Gauge is manufactured by Colwell Litho Products, 316 Chicago Ave., Minneapolis, Minn.★

W. & H. PLANT

(Continued from Page 44)

area for customers and employees.

3. The building is air conditioned by electricity and heated by natural gas. Instead of a centrally controlled plant, each department is equipped with separate air conditioners and heaters suspended from the ceiling to save valuable floor space.

4. Production flows straight across the front of the building from camera to stripping to plate. The press room is immediately behind the plate department and the bindery and storage departments follow next to the press room. Storage is laid out with aisles and numbered bays. A jack stacker permits stacking of skids of paper or completed work. The storage area leads directly to an outside loading platform.

On the second floor, overlooking press, bindery and storage through a

plate glass wall, is the production center, complete with an intercommunication system. Also included on the second floor is an employes cafeteria.

5. With the exception of the second floor office, there are no windows in the building. Fluorescent lighting throughout the plant provides uniform illumination day and night.

Promotions from Within

"We're all mighty proud," Mr. Heintz told ML, "of our new plant and equipment but we recognize that they are useless tools unless the men who man them are also top drawer. We therefore put our people first; our clients and our employes. It has always been the policy of our company to promote from within. The men who run our plant all have moved up from within."

Prior to World War II, Williams and Heintz operated primarily as a map reproduction house and still is recognized as such in mapping circles. Since the war, however, W. & H. has become a quality producer of general, commercial black and white and color lithography and has added other specialized lines including scientific and religious publications, all of which are produced on one or more of the company's Harris-Seybold presses which include two 42 x 58" single colors, one 42 x 58" two-color and one 23 x 36" two-color.

Sales and promotion at the company is headed by vice president David Godfrey with a staff of five. The company conducts a continuous direct mail advertising program and also advertises in several publications.

Other officers of the corporation are: George T. Raborg, treasurer and Benjamin M. Neitzey, secretary. Mr. Neitzey has been with the firm since it was started. Mr. Heintz joined the firm after graduation from college and worked his way through the shop to his present position as head of the firm.*

PRODUCTION CLINIC

(Continued from Page 53)

become indented in that particular spot and cause piling of the ink. This

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kind of piling is very prevalent when paper stock varies in thickness—which is often the case—and the pressure between blanket and impression cylinder is not sufficient to accommodate the thinnest of the sheets.

Multi-color printing demands clean colors, for in this type of work the blending of colors takes place while the inks are still wet on the paper. When the colors are not clean and compatible, the final result may have a muddy, dirty appearance.

There are two important things to remember about trapping:

- 1. Mix the ink for the first unit with longer varnish than the ink on the second unit, and
- 2. Always use a good clean blanket and have even pressure between plate and blanket.★

PHOTO CLINIC

(Continued from Page 57)

A: Artificial light sources utilizing Xenon gas belong to that class of illuminants termed gaseous discharge sources. Fluorescent lamps, neon signs, sodium vapor highway lamps, cooper-hewitt tubes and mercury vapor sunlamps are all familiar examples of gaseous discharge light sources.

In the photographic field, probably the most well known and longest in use is the flash discharge lamp. Early models of electronic flash lamps were filled with mercury — later models with Krypton gas, or a combination of Krypton and Xenon. Current equipment generally contains Xenon alone. Flash discharge lamps can be designed to operate in single flashes, or in a series of repetitive flashes at regularly spaced intervals. In the latter case the lamp is known as a stroboscopic lamp, or strobelight.

The single flash unit also is popularly known as speedlight, speedlamp, blitzlamp, etc. The flash discharge lamp has seen some use as an illuminant in line and halftone photography but has not been widely adopted. The most successful applications appear to be in duplicating color films, contact printing nega-

tives to positives and color separation of transparencies.

Early in 1958 GE introduced the Pulsed Xenon Arc — a tubular, Xenon filled lamp which pulsates 120 times per second but which, visually, appears to be a continuous light. Tubes in 3, 12, 24 and 36" lengths are available and are applicable to a number of graphic arts uses. At the same time as the GE announcement, American Speedlight Corporation introduced a complete line of PXA lighting units and companion power packs for camera, platemaking and projector use. (See Photo Clinic, ML, July 1958).

Later in the year Macbeth Corporation, Newburgh, New York, announced that it will distribute the continuous burning (non-pulsing) Xenon tube perfected by Osram of Germany. The Osram XQO 20 KW lamp is 72 inches in length and has a diameter of about two inches; 36"-6KW and 48"-10 KW tubes are expected in the near future.

Obviously, experience with any of the Xenon lamps has not been as extensive as with the more widely used carbon arc. However, evidence to date indicates that Xenon lamps have many advantages which, coupled with further improvements and lower prices, suggest a much wider usage in the future.

Book Review

PROOF & PLATEN PRESSES, by V. S. Ganderton, Pitman Publishing Corp., 2 West 45th St., New York. 5x7½", 64 pp.

While of little direct interest to lithographers, this compact primer on proof and platen presses (letterpress) is worthy of mention since it is part of the 29 volume "Printing Theory and Practice" series. In common with other titles previously reviewed, this volume packs a lot of information. Emphasizing the importance of seemingly small things, the seven chapters cover the design and operation of a number of proof and platen presses.

Although only a reprint of an earlier edition, this book is a lucid introduction to the basic principles of this subject.*



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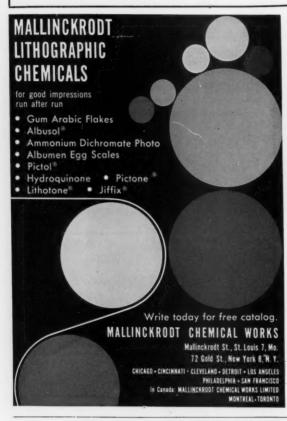
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FLATBED LETTERPRESS

(Continued from Page 35)

introduces a problem of ink drying in the cylinder before it has been transferred, a drawback which has been minimized in press design by placing the fountain and doctor blade as close as possible to the impression cylinder and closing in the fountain itself.

The real limiting factor in the use of gravure, however, has been the high cost of making cylinders, which has eliminated this method of combining ink and paper from consideration for everything except long production runs (not necessarily continuous) from a single cylinder.

In 1905 a cheap method of producing a gravure cylinder was patented. It consisted of etching a flat sheet and subsequently wrapping it around a cylinder. To the best of our knowledge, it is a method that has never been used commercially. With improvements in the fabrication of metals and adhesives, who will say that it is an impracticable method today? If it will reduce the cost of gravure cylinders by the estimated 80 per cent, it should not only increase the use of web-gravure, but should make a place in the industry for the now almost non-existent sheet-fed gravure.

Dry Offset

The advance of dry offset has been limited by the fact that there are few companies capable of making plates in large sizes. While there are few companies using this process, the ones that have developed a successful technique have found it to possess decided advantages over wet offset (usually the method it replaced). Unlike wet offset, and in common with letterpress, it depends upon a relief plate rather than one which utilizes the incompatability of water and oil. A press into which greater precision is engineered, particularly in cylinders and form rollers, and a harder, less resilient blanket, should advance the cause of dry offset.

Silk Screen

The silk screen process of combining ink with paper, and related processes of printing through a membrane have been confined to date chiefly to the manufacture of posters in short runs and to the packaging field, where the opacity obtainable provides a decided advantage in overprinting special papers. It is a slow process and even its mechanized version involves the same reciprocating motion which helped kill flatbed letterpress. For the present at least, it can therefore hardly be considered a logical successor.

Offset

In many quarters the question posed in the title of this article would be considered a purely rhetorical one, for does not everyone know that offset has already succeeded the flatbed letterpress? Not quite everyone. Certainly not the manufacturers of some of the thin wrap around letterpress plates. Offset printing, the son and heir of lithography (from stones) possessed the overwhelming advantage of lusty dynamic youth. This upstart in the printing field developed by overcoming seemingly insurmountable obstacles and in a short time had gained a noticeable economic advantage over letterpress. Perhaps its main advantage is the characteristic which differentiates it from other types of printing, that is, a printing plate which depends for its effectiveness not upon relief but upon the incompatibility of oil and water, making any great degree of relief unnecessary. This resulted in a thinner plate, a lighter plate and on the whole a better engineered method of printing.

Unless the cost of relief plates can be brought down well below the most optimistic current estimates it is difficult to understand how further encroachment by offset on the letterpress domain can be avoided

The choice narrows down to the four possibilities briefly sketched above and depends in large measure upon new developments—better built presses, cheaper gravure cylinders, harder and more accurate form rollers and blankets, cheaper wrap around plates. That, as I see it, is the rough outline of the future of our industry, upon which any long range plans must be founded.★



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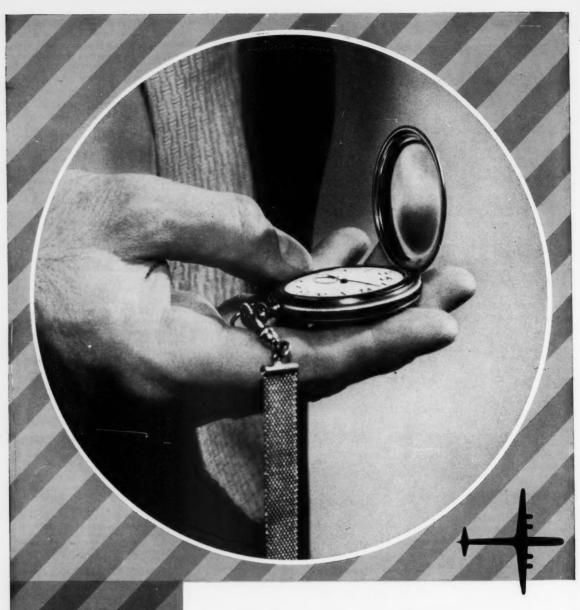
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A. Hoen & Co., Baltimore lithographer founded in 1835, has completed installation of a new four-color offset press.

EDITORIAL

(Continued from Page 31)

tive than ever, on such things as filters and an improved pick tester. (In fairness, it must be noted that the recession and the vacancy in the directorship for most of the year were contributing factors.)

In swinging its PR program into action, ML suggests that LTF think first about its most obvious (and inexpensive) medium—the trade press. This magazine long has been a strong supporter of the Foundation, and looks forward to cooperating with the public relations committee in future months.

The one best promotion piece we feel, would be

a regular monthly newsletter, mimeographed if necessary, that would tell what has been completed at the laboratory, what work is in progress, and even what dead-ends and failures have been encountered. That way the Ivory Tower curse might be removed, and the Foundation would become more human to the industry.

Mike Bruno predicts 1959 will be "a banner year" for research, with a break-through on dampening, instruments for measuring quality, and better pigments confidently expected. But these accomplishments will be largely dissipated unless the industry hears about them . . . often and loud. This year can truly be a banner year for research, but only if the industry sees the banner flying!

WEB-OFFSET

(Continued from Page 41)

field. They have become popular on gravure and letterpress rotary equipment where it is uneconomical to stop the press when the roll of paper runs out. By using a flying paster, new rolls can be pasted to the old roll to make for continuous operation without stops.

Naturally such an attachment would only appeal to weboffset users who plan to do long run jobs. It would be foolish to invest in a flying paster if you have to stop the press for other reasons, anyway, such as to wash the lint off the blanket.

But the web press owner should be aware of such devices as flying pasters and other such equipment used by long run printers employing other rotary printing processes.

12. Electric Devices

Finally there is the whole field of electric and electronic devices which are available to solve special problems confronting the web printer. The most common are the electric eye devices which control register, back-up, sheeting and other similar operations. Business forms presses use these devices to accurately control the relation of the printing to the punching of holes on continuous forms. Other electric eye devices are used to signal web breaks. Some devices are sold which "stop" the motion of the moving web and allow the pressman to examine his printing. Still others record the variations of the films of ink being printed.

If the buyer of a web-offset press has a special problem, he should get together with the press manufacturer and decide what attachments will assist in solving these problems. Perhaps it will be some electronic piece of equipment; perhaps one of the other attachments mentioned in this article. The press manufacturer may have to get together with some other manufacturer and together work out a solution to the specific problem. Because of the nature of web-offset printing, working out solutions to special problems is rather common place.*

Next month: Planning for the new web-offset press.

Next Month:

Special Convention Issue of MODERN LITHOGRAPHY

containing many special editorial features of interest to lithographers everywhere, in connection with the 54th annual convention of

Lithographers & Printers National Association

Greenbrier Hotel

White Sulphur Springs, W. Va.

April 13-15

Hundreds of leading lithographers from all parts of the country will be at this important convention. You can be there too, with an advertisement in the special convention issue of **Modern Lithography**. Extra copies will be distributed at the convention containing a whole section devoted to the LPNA convention program, Competition Award Winners and other features, in addition to all our regular departments.

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Modern Lithography

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TALE ENDS

THE Victorian elegance of the Barclay Hotel, the very picture of Philadelphia propriety, where Lanston Industries introduced its new president to the industry last month at a most elegant luncheon, was in ironic contrast to the power battle for stock control that went before it.

As William P. Hunt, chairman of the board, remarked in introducing Kurtz McR. Hanson, new president of Lanston, "there was quite a power play for control during the past year, but we didn't come into Lanston to liquidate it."

Mr. Hanson echoed these sentiments, going on to declare that "we intend to build the finest manufacturing and service unit in the graphic arts."

About 50 industry leaders and members of the trade press turned out for the rarest of rare delights—good drinks, excellent food and short, short speeches. Of such things journalist's dreams are made! None of those high-flown pomposities we jaded reporters have come to expect at affairs of this type. You know, "We stand at the threshhold of a great new era" . . . "I would be remiss in my duty if I did not" . . . "It is with a deep sense of pride and humility" . . . and so on, ad infinitum.

With such straightforward speakers as Hunt and Hanson, there is reason to believe that Lanston is in good hands!

The ML staff did some sleuthing last month after receiving a press release from a group called "Printers' Industrial Promotion Institute," headed by a Lewis Baker, with an address on Fifth Ave., New York. We wanted to find out what sort of promotions this group would be doing, but the organization apparently has no phone and our letter was returned by the post office.

A c'eck with several trade associations and leading printers at presstime also was fruitless. This group must be using the silent approach for its promotions.

The National Association of Litho Clubs, which now has 29 member clubs in all parts of the country, will have a good opportunity to state its case at the forthcoming Graphic Arts Exposition in New York in September. Through some quick thinking by several members of the New York club, NALC will have a prominent booth at the show in the Coliseum and the use of an exhibit panel lent - at no charge - by Roberts and Porter. Member clubs are being asked to prepare a piece of promotional material about their organizations for display in the booth, Litho clubbers to take turns manning the booth also are being sought.

Polychrome Corporation, Yonkers, N. Y., knows how to get attention with its news releases. Last month, to announce its new pressure sensitive



"My, what big eyebrows you have, grandma!" exclaims pretty Patricia Carver, Miss
Graphic Arts of Cleveland. Beneath her
hirsute disguise, grandma is none other
than Oscar Whitehouse, executive director
of the Lithographers and Printers National Association, whose Awards Comnetition Fxhibit at the Cleveland Printing Week show he was (ostensibly)
visiting.

tape for lithographers and printers, the company sent out the information on a stripped up negative. To illustrate one type of tape a piece was attached to t^Le negative.★



"With Cromwell Offset Packing, You

Never Guess" Les Olsen, veteran offset foreman at D. F. Keller Company, specifies nothing but Cromwell offset packing. Here he tells the reason why:

"You always *know* your printing pressure is right when you use Cromwell offset packing, because its caliper never varies across the sheet or from sheet to sheet. We require a printing pressure equivalent of .004". With *Cromwell* packing, we require sheets in only two calipers to build up our packing to the required pressure equivalent. We never have to guess or lose time repacking. The time we save more than pays for small cost of the packing."

Take a tip from this veteran, and always use Cromwell offset packing!



- Cromwell offset packing is available in 11 calipers from .002" to .020". All sizes are tailored to fit your press.
- You can buy any quantity from one ream up, in any size.
- Ask us for working samples. Test Cromwell offset packing at our expense.
- And remember...Cromwell uniform calipered tympan is best for your letterpress requirements, too!



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It's NEW



It's a 35x50" WEB OFFSET

It's a HARRIS-COTTRELL



And it's a major step in rounding out the fast-growing Harris-Cottrell web offset line.

Based on an $8\frac{1}{2}$ " x 11" imposition around the cylinder, the new 35" x 50" Harris-Cottrell web offset press is an all-around unit for medium-to-long runs. A choice of two types of folders makes it versatile in terms of products it will produce.

We'd welcome the opportunity to give you full details.

HARRIS Intertype Corporation

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